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NEVĀRĪGĪTIMAÑJARĪ

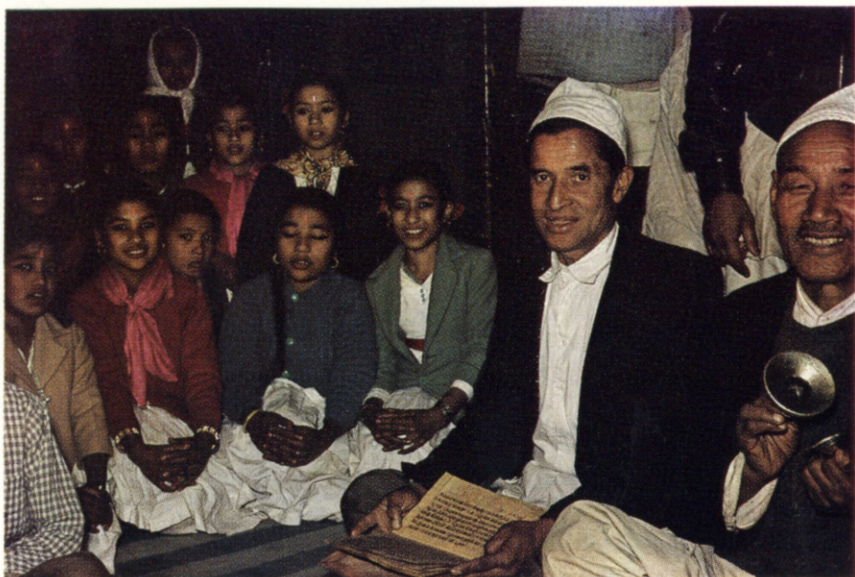
Religious and Secular Poetry of the Nevārs of the
Kathmandu Valley

ALMQVIST & WIKSELL INTERNATIONAL

STOCKHOLM - SWEDEN

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Singing-group of the Mānandhars at Thamphiti, Kathmandu. (Photo: S. Lienhard)

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નેપાલભાષાપરિષદયાન ડે દયા
ગુણગ્રંથો યાગઃ કૃત્તિ ગુણઃ

*To the Nepālbhāṣā-Pariṣad
in Gratitude and Appreciation*

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PREFACE

This book is the first edition of Nevārī texts which are neither translations nor explanations of Sanskrit sources. Its main purpose is to offer material on the thoughts of the Nevārs, their way of life, religious beliefs and folklore. Most of the songs (*me* or *mye*), the religious hymns as well as the folk-songs and ballads, are still very popular among Nevārs, and much care has been taken to include in this anthology the greatest possible variety of different genres.

I have dedicated this edition to the Nepālbhāṣā-Pariṣad, whose services in the promotion of the Nevārī language and literature have been immense. I am especially indebted to its President, Śrī Cittadhar 'Hṛday', and to Śrī Ṭhākur Lāl Mānandhar for their kind encouragement and all the invaluable aid they so kindly put at my disposal. I am also obliged to my German colleagues, Professor Dr. Klaus Ludwig Janert, Cologne, Professor Dr. Dieter Schlingloff, Munich, and Dr. Tilak Raj Chopra, Bonn, for valuable advice regarding some details and I thank Fil. kand. Inge Skog, Lund, for the trouble he has taken in transposing two hymns of this book to the European system of music. My thanks are further due to Śrī Lokaratna Upāsaka for having sung all the songs to me, Fil. lic. Carl Suneson for useful suggestions and assistance in reading the proofs, Dr. Michael Stevens for correcting my English and, last but not least, Mrs. I. Biljer for typing the whole manuscript. Finally, I should like to express my gratitude to the editorial board of Acta Universitatis Stockholmiensis and, above all, to Statens Humanistiska Forskningsråd for its generous financial support, which has rendered possible the publication of this work.

S. L.

INTRODUCTION

It is well-known what an important rôle the fundamentally Tibeto-Burman Nevar population has played in the cultural history of the Kingdom of Nepal. The Nevārs are both ethnically and linguistically very much Indianized. Their modes of life, their technical skill and taste for the fine arts have for centuries moulded the Kathmandu Valley and endowed the central part of the country with clearly marked features which foreign visitors frequently conceive of as Nepalese par excellence. Of old, travellers from afar have been faced by an overwhelming number of masterpieces in architecture and sculpture, constituting a sort of living museum all over the Valley, especially in the three principal cities. Indeed, the Nevar arts, today a subject of important research, exercised in bygone centuries a widespread influence extending not only to Tibet, but also to Central Asia and the Far East.

Still very little explored, however, is the rich and many-sided literature in Nevārī, to which far less attention has hitherto been paid. This literature can be divided into two main periods: the first, undoubtedly the most important, is the medieval literature¹ which, as can be ascertained from the oldest manuscripts at present known to us², must have started shortly before

¹ With the exception of a few text editions, this literature is at present available only in manuscript. The following texts have hitherto been published: A. Conrady, *Das Hariçcandranrityam. Ein altnepalesisches Tanzspiel. Mit einer grammatischen Einleitung*, Leipzig, 1891; A. Conrady, *Ein Sanskrit-Newārī-Wörterbuch. Aus dem Nachlasse Minayeff's herausgegeben*, ZDMG XLVII (1893), p. 539 ff.; H. Jørgensen, *Ein Beitrag zur Kenntnis des Nevārī*, ZDMG LXXV (1921), p. 213 ff. (Contains two tales from the Nevārī version of the *Vetālapañcaviṃśatikā*); H. Jørgensen, *Victrakarṇikāvādānoddhṛta. A Collection of Buddhistic Legends. Nevārī Text Edited and Translated into English*, London, 1931 (= Oriental Translation Fund, New Series, Vol. XXXI); H. Jørgensen, *Batīsaputrikākathā. The Tales of the Thirty-Two Statuettes. A Newārī Recension of the Sīṃhāsānavātriṃśatikā. Edited and Translated with Explanatory Notes*, København, 1939 (= Det Kgl. Danske Videnskabernes Selskab, Historisk-filologiske Meddelelser, XXIV,2); S. Lienhard, *Mañicūḍāvādānoddhṛta. A Buddhist Re-tirth Story in the Nevārī Language*, Stockholm-Göteborg-Uppsala, 1963 (= Stockholm Oriental Studies, 4).

² *Hitopadeśa* (A.D. 1360), Museum für Indische Kunst, Berlin; *Mānavanyāyasastra* (A Nevārī version of the *Nārada-Smṛti*, A.D. 1380), Durbar Library, Kathmandu; *Amerakośa* (A.D. 1386), University Library, Cambridge; *Gopālārāja-Vaṃśāvalī* (A.D. 1387-1390), Durbar Library, Kathmandu.

the reign of King Jayasthiti Malla. It flourished for five centuries in various forms and genres, mostly translations and paraphrases, but came to a sudden end around 1850 A.D., at the beginning of the Rāṇa rule. The Rāṇas strongly disliked the use of Nevārī and at times even tried to suppress it. The second period, the modern writing, began in the twenties and thirties of this century when a certain amount of self-assurance was being recovered by the Nevars and several authors again ventured to write in Nevārī. The literatures of the two periods differ in language, contents and script.

Characteristic of the whole medieval literature is the use of an older form of language termed "classical" (Hans Jorgensen). It is strongly Indianized, especially as far as nouns are concerned¹, and must have been generally adopted as a literary language even before 1350 A.D. Although various, partly very ornate, scripts such as the Rañjanā, Pācumola², Bhū(ṃ)ji(ṃ)-mola³, Kūṃmola⁴, Golamola⁵ etc. are employed in old manuscripts, Nepālākṣhala⁶, used in Buddhist as well as Hindu texts, is by far the commonest and most widespread alphabet in the classical language⁷. As regards subject matter, almost the whole of medieval Nevārī literature is founded on works in Sanskrit, which regained prestige and importance when, at the beginning of the Moslem Era in India, considerable numbers of fugitives, among them scholars of repute, left Bihar and Bengal and found a new home in or around Kathmandu. As a matter of fact, nearly everything written in the classical language may be said to be the product of zealous studies and translation work continuously carried on during these five centuries. It is noticeable that among the three principal cities in the Valley, Bhaktagrāma (Bhatgaon), also called Bhaktapura or Dharmapaṭṭana, distinguished itself as a centre of predominantly Hindu pursuits, whilst Lalitapaṭṭana (Patan) favoured

¹ Loan-words have not only been borrowed from Sanskrit, but also from NIA. languages, especially Maithilī, Avadhī and Brajbhāṣā. Nevārī nouns are frequently replaced by Sanskrit-tatsamas which, however, made their way also into the verb part where new formations consisting of tats. + *yāya* or tats. + *jūya*, that is to say, of verbal phrases, tend to fill the place of genuine Nevārī verbs.

² "Even-headed"; in mod. Nevārī *Pācuma*.

³ "Fly-headed".

⁴ "Point-headed".

⁵ "Ball-headed".

⁶ Sanskrit *Nepālākṣara*, mod. Nevārī *Nepālākha*.

⁷ B. H. Hodgson, *Essays on the Languages, Literature and Religion of Nepal and Tibet*, p. 8, rightly regards as the three Nevārī alphabets "most familiarly known" the *Bhanjin Mola* (= Bhūjīmola), *Ranja* (= Rañjanā) and *Newari* (= Nepālākṣara), illustrations of which are given *ibid.* (tables facing p. 8). A useful guide to "almost all the alphabets to be found in the ancient and modern Nepali books" is the *Nepāla lipi samgraha* or *A collection of Nepalese Alphabets* compiled by Hemarāj Śākya-vamśa.

Buddhist texts, and scholars residing at Kāntipura (Kathmandu) devoted themselves to the interpretation of Buddhist as well as of Hindu works. As previously mentioned, the learned Nevārs produced not only genuine translations which were frequently very faithful to the originals, but also more or less free paraphrases. A group of the latter form a separate literary genre, the so-called *Utkṛṣṭas* or *Uddhṛtas*¹. True translations are for the most part to be found within the domain of religion, medicine and science (including *nīti*), and a distinctive feature, especially of the translations of metric texts, is that the manuscripts are generally bilingual, each Sanskrit verse being followed by its Nevārī rendering. Popular and edifying material was also either translated literally or—particularly characteristic of the numerous *Avadānas*—retold in a freer manner.

Though a few preliminary attempts have been made², no history of classical (and modern) Nevārī literature has so far been written; a deficiency easy to comprehend, since only an infinitesimal number of the manuscripts accessible have so far been described. Sporadic lists do exist³, but what is still entirely missing are descriptive catalogues of the innumerable manuscripts kept, in the main, in public and private libraries in Nepal and, to some extent at least, in European collections. Although this regrettable lack

¹ In my edition of the *Mañicūḍāvadānoddhṛta* I translated *uddhṛta* by “extract”. A better rendering of the term might be “adaptation” (of a Sanskrit Buddhist legend, an *Avadāna*) for Nevārī prose purposes, but hardly “*emprunté à, basé sur*” as suggested by J. W. de Jong in his review of the same work in IJJ, vol. IX (1965/66), p. 75, note 1, since the expression *uddhṛta* in titles such as *Mañicūḍāvadānoddhṛta* and *Viçṭrakarṇi-kāvadānoddhṛta* is undoubtedly to be regarded as a noun.

² Dharma Aditya Dharmacharyya, *Nepalese Language and Literature. A Short History and Bibliography of Nepalbhasha or Nepalese (A Paper Submitted to the All-India Oriental Conference held at Allahabad, in 1926 and Reprinted from the “Buddhist India”)*, Calcutta, Nep. Era 1047 (= A.D. 1926); Cittadhar ‘Hṛday’, *Jhigu sāhitya*, Kāntipura, Ne. samv. 1074 (= A.D. 1953); Dharmāditya *Dharmācārya va Nepāla bhāṣā va thvayā sāhitya*. Sampādak: Cittadhar ‘Hṛday’, Kalkattā, Ne. samv. 1084 (= A.D. 1963); Cittadhar ‘Hṛday’, *Nepāla bhāṣā sāhityayā jāta:*, Kāntipura, Ne. samv. 1091 (= A.D. 1970), pp. 1a-bha. See also D. R. Regmi, *Medieval Nepal* II, p. 839 ff. (*Literature in Newari and mixed-Newari*).

³ Thus, H. Jørgensen, *Versuch eines Wörterbuches der Nevārisprache*, Acta Orientalia, VI (1928), p. 26; H. Jørgensen, *A Dictionary of the Classical Newārī*, Kobenhavn, 1936 (= Det Kgl. Danske Videnskabernes Selskab, Historisk-filologiske Meddelelser, XXIII, 1), pp. 4-6; Werner Jacobsens *Samling* (being a preliminary list of manuscripts in Sanskrit, Nepālī, Nevārī and Tibetan purchased in Nepal), Copenhagen (unpubl.); *Nepālārājākīyavīrapustakālāyastahastalikhūtasamastapustakānāmī samkṣiptasūcīpatram* (= A condensed list of all the manuscripts of the Royal Nepalese Bir Library; titles in Nevārī are marked as Ne. bhā., that is, *Nevārībhāṣā*, and manuscripts with Nevārī commentary as Ne. bhā. sa., that is, *Nevārībhāṣāsahita*), Kathmandu, samv. 2020 (= A.D. 1962).

greatly limits our knowledge of the older literature of the Nevārs, it is easy to see that, throughout the medieval period, preference was given to certain texts and literary genres. Prominent genres which need to be mentioned here are the chronicles (*Vaṃśāvalī*), the *Purāṇas* and *Māhātmyas*, the Epics (*Mahābhārata* and *Rāmāyaṇa*), late Buddhist *Sūtras* and *Vyūhas*, popular stories (*Kathā*, *Utkrṣṭa*, *Bākhāna*), scientific manuals (especially those dealing with the *Dharma-* and *Śilpaśāstra*, astrology and medicine), didactic poems and *Stotras*. Many of these texts are indubitably of no little value as regards the interpretation of the frequently very difficult Sanskrit works on which they are based. Moreover, as has been proved by Hans Jørgensen, these direct translations from Sanskrit render an immense service to the investigation of classical Nevārī. Since the very few manuscripts so far published only reflect a late, or even very late, stage of the classical language, our acquaintance with the oldest form of Nevārī employed in such works of the 14th century as the *Vaṃśāvalī*s, the Berlin manuscript of the *Hitopadeśa* etc., is still inadequate.

The term Nevārī, which is so common in Western philology and linguistics, has never been current in Nepal. Even today Nevārī-speakers call their language *Nepālbhāṣā*, i.e., language of Nepal. Indeed, before the final conquest of Kathmandu by Pṛthivī Nārāyaṇa in 1768 A.D., Nevārī was the state language in the whole of the Valley, which, by many of its inhabitants, was considered as being Nepal in the true sense of the word. In this connection, it is significant that even in these days ordinary Nevārs, when speaking of Nepal, in fact mean the Valley. In the pre-Gurkha period, especially during the rule of the Mallas, kings and high officials of the country always furthered the cause of the Nevārī language. Nepalese business transactions and public documents such as the treaty with Lhasa of 1775 demonstrate clearly that Nevārī, at least for a while, could retain its importance and prestige even after the rise of the Śāhas. In later times, too, kings of the Gurkha dynasty (like Rāṇa Bahādura and Rājendra Vikrama Śāha) still functioned as patrons of the Nevārī language and literature. Nevertheless, it was quite natural that Gurkhālī, the mother-tongue of the new rulers, should gradually succeed in displacing Nevārī. Since the latter was called *Nepālbhāṣā*, the name Gurkhālī, a rather provincial designation, was changed into *Nepālī* in the nineteen twenties. Under this name it became the uncontested court and state language of the whole kingdom. It must, however, be stressed that Gurkhālī had already entered the scene some hundred years before the Gurkha conquest, as is clearly shown by, for example, the Rānī Pokhri inscription at Kathmandu, which, except for the beginning (Sanskrit) and ending (Nevārī), is in Gurkhālī¹.

¹ See T. W. Clark. BSOAS XX (1957), p. 167 ff.

The Nevar communities in the Valley did not suffer times of real hardship until the reign of the Rāṇas. At that time the use of Nevārī was not only considered undesirable; it was, from the beginning of the twentieth century, even prohibited. Anyone daring to use Nevārī, either for business or literary purposes, was found guilty of committing an illegal, even a revolutionary act. During the reign of Rāṇa Juddha Śamser, in particular, a considerable number of Nevar writers, often the authors of completely innocent and politically harmless pamphlets or poems, were given admonitions, fined or sent to prison. In the most critical years, between 1940 and 1946, important writers belonging to the new generation, Fatte Bahādur, Dharmaratna Yemi and Siddhi Caran among others, were sentenced to prison, and it was in jail that Cittadhar 'Hṛday', the later founder of the *Nepālbhāṣā-Pariṣad* and today the acknowledged chief poet of the Nevars, composed his *Sugata-saurabha*, an epic which, in form, is inspired by the Sanskrit *mahākāvya*, but which closely interweaves the life-story of the Buddha with features of Nevar culture and customs.

Somewhat more indulgent to material written in Nevārī was the attitude displayed during the reign of Rāṇa Padma which, though hostile to the language in other respects, did allow writing in Nevārī to be printed, although not until after it had been censored. Nevārī was not freely used, however, until after the decline of the Rāṇas. Ever since the middle of this century, the *Nepālbhāṣā-Pariṣad*, which deserves high praise for its many literary activities, has been bringing out all kinds of reading matter, and enthusiasm for the mother-tongue, so recently regained, naturally led to the foundation of other, though much less prominent associations such as the Cvasāpāsā. Thus modern Nevārī literature arose in times of misery and oppression. One of the factors important to its development was presumably the fact that, even during the years of interdiction, educated Nevars made the acquaintance of some of the works of Hans Jørgensen. Though only a few copies reached Nepal, his books, in particular his grammar, were felt to be a testimony to the true value of Nevārī, and they contributed to a remarkable extent to the encouragement of national feeling.

Modern literature presents a picture quite different from that of the medieval period. One particularly notices that new genres have replaced the traditional literary forms, which are hardly practised nowadays at all. Most popular are short-stories, poems and essays, the origin and development of which must be ascribed to corresponding patterns in contemporary Hindī literature such as *Kahānī*, *Kavitā* and *Nibandha*. As regards language itself, only modern Nevārī is used, though in various styles. The vocabulary of modern lyrics tends, as a rule, to be strongly Sanskritized, while prose-writing usually bears the stamp of literary Hindī (Khaṛībolī), to which

modern Nevārī is indebted for a great many of its syntactic devices. Traces of modern language usage occur, in the form of writing mistakes, even in the classical texts¹.

I consider it impracticable here to enter into full particulars regarding the structure of modern Nevārī, which, on account of numerous changes in morphology and syntax, differs considerably from the classical language, which is normally still intelligible to literate as well as illiterate Nevars. It may however, be pointed out that the majority of morphological alterations were produced either by apocope or by contraction of the last and penultimate syllables of the classical words².

Unlike the manuscript literature of medieval times which, to larger audiences, was propagated by family or public recitals, modern works are, of course, always printed, and, as in the case of Nepālī, only Devanāgarī is used in writing and printing modern Nevārī.

A productive and highly important branch of Nevārī literature which constitutes, as it were, a link between the two periods delineated above, is stanzaic poetry. The composition of religious hymns, secular songs sung in

¹ In the manuscripts edited by Hans Jørgensen scribes have also frequently substituted new, that is to say shortened, forms for classical ones.

² As I intend to treat the various rules governing the shape change elsewhere, I restrict myself here to listing only the most common types:

I. *-na, -ña, -ma* preceded by a vowel

svāna, flower > *svāñ*
tona, drank > *tōñ*
musuhuna, gently > *musūhññ*
pacina, finger > *pacññ*
bhina, became good > *bhññ*
māma, mother > *māññ*

dukha, pain > *dū*

phukija, brother > **phukiy* > *phukī*

betāla, ghost > *betā*:

girisa, on the mountain >

**giri*y > *giri*

kusa, in the load > *kuy*, *kui*

desa, town > *de*

manuṣa, man > *manū*

II. *-ka, -kha, -ca, -ja, -la, -sa, -ṣa*

a. preceded by *a* or *o*

tvaca, skin > *tvay*
bhoja, feast > *bhoy*
phasa, wind > *phay*, *phañy*
phasasa, in the wind > *phasay*
cosa, on top > *coy*

b. preceded by vowels other than *a* or *o*

pika, a measure of land > *pī*

III. *-ti, -ni, -ri, -li*

a. preceded by *a*

khali, oil-cake > *khau*

bali, offer > *bau*

b. preceded by *u*

aṃguli, finger > *aṃgū*·, *aṃgū*, *aṃgu*

bhutuli, oven > *bhutū*·, *bhutū*, *bhutu*.

The same and similar changes take place inside the word.

The sign of the *visarga* (·) which indicates the longer sound of the penultimate produced by certain contractions, is not used invariably by all Nevars. — Further examples of the above-mentioned and other shape changes can be found in the Glossary. Some general rules have, for the first time, been given by Vaidya Pannāprasād Jośī, *Nepāla bhāṣā śabda rūpāvali* (*Declension of Nepal Bhasha Words*), p. 7 f.

leisure periods or when at work, love-poems, narrative verses, and so forth, has always flourished alongside classical prose writing based on Sanskrit sources, and it continued to do so in later times, when modern Nevārī came into use. As in other literatures, this poetry, mainly popular in character, naturally adhered to ancient and traditional models; and a fact especially worthy of note is that even texts of a comparatively late date tend, linguistically, to maintain a classical or semi-classical language. Today, a considerable number of hymns and songs are still in vogue amongst temple musicians and some private singing groups at Kathmandu, but strenuous efforts would be necessary to keep up as long as possible a once flourishing tradition which, I am sure, will soon sink into oblivion. Thus, the present volume containing the round number of one hundred hymns, poems and ballads, has a double purpose: firstly, as far as possible to offer a representative selection from a poetry bound soon to become extinct, and secondly, to put into the hands of the learned reader compositions in Nevārī which neither translate nor paraphrase Sanskrit, but which, in essence, are primarily Nevar.

Since it has been my intention to include in this anthology the greatest possible variety of genres and styles, the selection of the songs, hymns, etc., has been made on a rather broad basis. Poems in pure classical Nevārī alternate with compositions of an often less perfect diction; highly Sanskritized stanzas, written in a difficult and laboured style¹, alternate with popular songs close to modern Nevārī. In order to facilitate reading and consultation, the whole corpus of the songs collected has been grouped into four principal sections, namely Religious poetry (I), Songs about love and marriage (II), Epic poetry (III), and Didactic and enigmatic verses (IV). They do, however, overlap as regards subject-matter and function. Since in several cases the classification has had to be of a more or less arbitrary nature, a number of songs which are here placed in one category might just as well have been placed in another. Thus, for instance, the reader will find the subdivision of Section III termed "Ballads and rice-transplantation songs" (p. 90 ff.) not wholly consistent, as some more songs of the *sihnājyā*-type² appear elsewhere too. Section I, "Religious Poetry", comprises hymns which are either addressed to or describe a certain god or goddess³, but even here the grouping has been done rather loosely; in view of their particular topics,

¹ Particularly remarkable for its elaborate diction is number 5, a heavily Sanskritized and almost too artificial hymn, which, however, clearly demonstrates the adaptability and flexibility of Nevārī.

² See p. 22.

³ The names of these are indicated in the table of contents.

quite a few of these so-called religious poems could easily have been put under a different heading. Yet the possibility of a more meticulous arrangement, reducing such overlapping, was discarded. It seemed appropriate to avoid an over-rigorous classification which, with its multiplicity of heads and subtitles, would only have led to confusion.

The poetic compositions presented here cover a period of three and a half centuries, that is to say, from the rule of Mahendra Malla of Kathmandu (A.D. 1560–1574) to the time of Pṛthivī Vīra Vikrama Śāha (A.D. 1881–1911) or, in some cases, even later. Naturally, the overwhelming majority are anonymous, and only a few poems make explicit mention of their author. Number 18 is said to have been written by a certain Caṇḍidāsa, undoubtedly a very apt pen-name for a devotee of Guhyakālī, number 22 by Viśvahaṛṣa and number 23 by Lakṣmīsundara, whilst songs 3 and 4 were composed by Amṛtānanda Paṇḍit, the only well-known personality amongst these four poets¹. Occasionally, in the last stanza, the writer or singer, while remaining anonymous, would call himself an “ignorant” (*ajñānī*) or “poor person” (*anātha*)².

Linguistic and stylistic evidence have rendered good service when trying to ascertain, at least approximately, the age of a poem. Fortunately many compositions are dated or, in their concluding lines, mention the King or Rāṇa during whose reign the respective hymn or poem was composed. Direct dates are either stated exactly, naming, as is usual in colophons, the year, the bright or dark half of the lunar month and the day of the week³, or are given by what can be called code-ciphers⁴, which are extremely common in these songs. Forming a group of three terms, each standing for a certain figure, these codes are generally to be deciphered from left to right. The symbols that are most in use are as follows: *svāna*, “flower”⁵ for 1; *bhujā*, “arm”⁶, *mikhā*⁶, *netra*⁷, “eye” for 2; *sāgara*, “ocean” for 4;⁸ *balā*,

¹ See the introductory comment on song 3.

² Cf. numbers 78, 82 and 89.

³ Cf. number 50,6: *cyā sala guyakhu āṣāḍha kṣṇayā amābāsyā somabāra dina*, “(in the year) 896, on a Monday, the last day of the dark half of the month of Āṣāḍha.”

⁴ Expositions of this kind of numerical notation are given by J. Wackernagel, *Altindische Grammatik*, vol. III, § 171, and, particularly detailed, by G. Bühler, *Indian Paleography*, § 35 and D. C. Sircar, *Indian Epigraphy*, p. 228 ff. Numerous specimens are to be found in K. L. Janert, *Indische (und Nepalische) Handschriften*, W. Schubring, *Die Jaina-Handschriften der Preussischen Staatsbibliothek* and other descriptive catalogues of Indian manuscripts. As to Schubring, compare especially entries No. 567, 695, 696, 709, 864, 926, 933, 1008, 1015, 1086 and 1104.

⁵ Cf. number 91,10.

⁶ Cf. number 3,5.

⁷ Cf. number 5,13.

⁸ Cf. number 7,4.

“arrow”¹, *ratna*, “jewel”², *Pāṇḍaba*³ for 5; *muni*, “seer” for 7⁴; *parbata*, “mountain”⁵, *gaja*, “elephant”⁶, *maṅgala*, “auspicious things”⁷ for 8; *pvāla*, “opening of the human body”⁸, *rasa*⁹, *mātrkā*¹⁰ and *Durgā*¹¹ for 9. The dates constructed with these and similar symbols are in most instances easy to read, though, once in a while, really puzzling codes were invented which clearly give proof of the poet’s playfulness and love of enigmas. One of the more difficult code-terms may here be quoted as an illustration: *pyagola-śilayā khvāla raṅga barṇa saha kāla*¹², “(in the year) Four-headed (= Brahṁā)¹³, colours (*raṅga*)¹⁴, and colours (*varṇa*) plus three (*kāla*)¹⁵”, that is to say, in N.E. 964 (= A.D. 1843).

As may be seen from the table of contents, the hymns and songs of the Nevārs touch upon topics of the widest diversity. Religious poetry naturally abounds in descriptions of deities, sometimes cast into the agreeable, albeit traditional, form of the Indian *Stotra*¹⁶, but not infrequently this poetry presents itself as an invocation or prayer. In number 24 a leper beseeches the god Covāla to spare his life, and in 25, a very old poem striking an extremely touching and personal note, King Mahendra Malla of Kathmandu bewails the errors and misdeeds of a misspent life. On the whole, the mood is quite often contemplative, melancholic or gloomy: youth is fleeting¹⁷ and life without substance¹⁸.

Among the songs about love and marriage we find both lyrical and narrative poems. The subdivision of the songs into those sung by men and those sung by women was, in fact, by no means necessary, but was done simply for the purpose of classification. An important

¹ I.e., the five arrows of Kāma; cf. number 3,5.

² Cf. numbers 1,6; 7,4; 8,5.

³ Cf. number 5,13.

⁴ Cf. number 58,8.

⁵ Cf. number 7,4.

⁶ Cf. numbers 1,6; 8,5.

⁷ Cf. number 91,10.

⁸ Cf. number 3,5.

⁹ Cf. number 8,5.

¹⁰ Cf. number 5,13.

¹¹ Cf. number 11,9.

¹² Number 12,4.

¹³ = four.

¹⁴ = six.

¹⁵ = six plus three.

¹⁶ In this manner numbers 22 and 23 depict in detail the outward appearance, the attributes, the beautiful adornment and the character of Gaṇeśa (22) and Śārādā (23).

¹⁷ Cf. number 25.

¹⁸ Cf. number 20,7.

and highly justified group is, however, that devoted to Kṛṣṇa-songs, a very distinct type of Nevārī love-lyric on which, as is clearly to be seen, Maithilī poetry, especially the verses of Vidyāpati, has exercised a decisive and powerful influence. The subjects most frequently treated are the pangs of separation (*viraha*) suffered by Rādhā or some other Gopī¹, their confessions of love², the amorous games of Lord Kṛṣṇa³, the festival of Holī⁴ and the delights of spring in Vṛndāvana⁵. A feature common to some of these poems is that, instead of being the gallant and courteous expert in love, the *nāgara* par excellence, Kṛṣṇa generally adopts the attitude of a rather ill-behaved, unmannerly lover. Even love-sick Gopīs become embarrassed when Lord Kṛṣṇa insists on accompanying them on their errands, naughtily pulls the edge of their shawls or is too free with them in public⁶.

The thirty-nine poems preceding the Kṛṣṇa-songs (numbers 26–64) deal with love and matrimony from almost every conceivable aspect. Women's love is presented in its timid, fiery, mutual, flighty and unreturned form, marriage as happy, rash or unfortunate, and various poetic compositions dwell on voluntary or enforced separation. A few songs, in particular the pathetic verses describing a girl's ardent longing in springtime⁷, short-lived love and abandonment⁸, or a husband's journey to Tibet⁹, possess a singular charm which is striking both for its personal note and for its originality. Nevertheless, the choice of verses for this part and, for that matter, the whole volume, was seldom made on the strength of their poetic qualities, which, in actual fact, are often lacking. What seemed more important to me were the contents and genuineness. Hence much attention has been paid to the old ways, usages and folk-lore of the Nevārs, for the study of which a great number of poems, love-verses as well as ballads and rice-field or *sihnājyā* songs, prove an extremely valuable source of information.

Epic poetry embraces compositions of the most varying kinds. The songs inspired by *Jātakas* and *Avadānas*, which either renarrate the whole legend or else describe one single event, are based on Indian material. The ballads, rice-transplantation and historical songs treat original matter. There can be no doubt that the latter, particularly the ballads and *sihnājyā* songs, belong

¹ See numbers 67 and 73.

² See numbers 72 and 75.

³ See numbers 75 f.

⁴ See number 68.

⁵ See number 70.

⁶ See numbers 74 and 76.

⁷ See number 40.

⁸ See number 45.

⁹ See numbers 50 and 62 f.

to the most genuine works produced in Nevārī¹ and that some of the rice-field songs were originally rain-charms² later elaborated into ordinary songs. The remaining divisions, i.e., the historical, the didactic and the enigmatic poems are, as regards contents and patterns, self-explanatory.³

Almost all hymns and songs start with the *dhu*⁴, an introductory verse-line or refrain which, when the poem is sung, recurs at frequent intervals, generally after each stanza. The last verse or, less often, last verse but one, gives, as a rule, the date of the song or, as has already been mentioned, the name of the King during whose reign the poem was written⁵. Very often the author or singer implores his own or the King's favourite deity (*iṣṭadevatā*) to bestow a blessing⁶ or he calls either the ruler of his time or himself a child of that God⁷. One or two poems are even said to have been composed by Kings: number 11⁸ by Rāṇa Bahādura, 15⁹ and 26¹⁰ by Śrīnivāsa Malla, 25¹¹ by Mahendra Malla, 71¹¹ by Bhāskara Malla and 72¹¹ and 73¹² by Jagatajaya Malla. As in MS colophons, the last verse-lines may, moreover, contain the poet's request to his reader or audience kindly to forgive the faults he has made¹³. Occasionally the introductory or the concluding stanza expresses the wish for a boon¹⁴.

Though the organization of the majority of the songs seems to be fairly original, the influence of Indian poetry sometimes makes itself felt, for example in the structure of numbers 5 and 23, which clearly follow the rigorous pattern of Sanskrit versification. A rather skilful imitation of a prototype very popular in Northern Indo-Aryan literatures is number 67, a

¹ G. S. Nepali is definitely wrong when he states that "there is another cultural difference between the two communities (i.e., the Nevārs and Gurkhas). The transplantation of paddy in the case of the latter is accompanied by agricultural songs which are, however, rarely to be met with among the Newārs" (The Newārs, p. 46).

² Cf. numbers 92,1-3; 93,R and 94,1-3.

³ For reasons of space I had to content myself here with indentifying only the themes of these songs and to abstain from examining the treatment of the various motifs as compared to their sources. Nor have all the Pāli and Sanskrit texts containing a certain *Jātaka* or *Avadāna* been mentioned.

⁴ From Skt. *dhruva*.

⁵ Cf. numbers 13,6 and 24,9.

⁶ Cf. numbers 18,5 and 14,4.

⁷ Cf. numbers 9,5; 26,3 and 77,3.

⁸ See line 9.

⁹ See line 5.

¹⁰ See line 3.

¹¹ See line 4.

¹² See line 5.

¹³ Cf. number 10,4.

¹⁴ Cf. number 20,R.

Kṛṣṇa-song in the form of a *virahabārahmāsa*, that is to say, a poem depicting the separation of a loving lady from her beloved throughout the twelve months of the year.

To the most genuine patterns of true Nevar poetry belong, as has been mentioned, the so-called *sihnājyā*-songs which are working-songs and, on account of their predominantly narrative nature, appear in most instances in the form of what a Western reader would call a ballad. The proper occasion for chanting these poems was the time of the *sihnājyā*, when Nepalese farmers transplanted the tender shoots of the rice in the rice-fields. Most compositions of this type are composed in dialogue-form¹, and the stanzas were usually sung by men and women alternately. The girls were then adorned with the red *sihnājyā*-mark on their forehead². Not infrequently the air of the song is sprightly and gay and follows a specific tune called *sihnājyā-rāga*³. The stories, sometimes funny, sometimes sad, relate all sorts of events and practical experiences and, what is exceedingly valuable, abound in particulars of social and domestic life, of the various rites, customs and practices of the Nevārs. As the *sihnājyā*-work provided both sexes with a most favourable opportunity of mingling quite freely, many songs describe first love⁴, flirtation⁵ or even adultery⁶. Other favourite topics in the ballads are extraordinary and unexpected events such as journeys (usually to Tibet)⁷, pilgrimages⁸ or sudden death⁹. Characteristic of the epic and didactic poetry is, furthermore, that it is mostly cast in a less refined and a much less poetical form than the Kṛṣṇa-songs and the hymns addressed to various gods (Section I).

The poetry in the verses is complex. While some authors prefer to follow Indian models, a good many Nevar songs possess a human and individual spirit which is rarely found in Indian lyrics. Not infrequently the poet or singer allows the listener to partake of his very personal experiences, his sufferings¹⁰, his repentance¹¹, his passion¹², amorousness¹³ or disappoint-

¹ Dialogues occur, of course, elsewhere too; cf. numbers 33 and 59. Number 59 represents, moreover, a typical *sihnājyā*-poem.

² See numbers 90,1 and 91,2.

³ See numbers 90 and 91.

⁴ Cf. numbers 89 and 90.

⁵ Cf. number 92.

⁶ Cf. numbers 93 and 94.

⁷ Cf. number 87.

⁸ Cf. number 86.

⁹ Cf. numbers 87 and 89.

¹⁰ Cf. number 20.

¹¹ Cf. number 19.

¹² Cf. numbers 40 and 51.

¹³ Cf. numbers 30, 33 and 34.

nent in love¹. Love-poems repeatedly praise various details of a woman's or girl's appearance: her fair complexion², her elegant gait³, her jacket⁴ and skirt⁵, the vermilion mark⁶ as well as the flower stuck into her hair⁷ and, most frequently, her finery and adornments⁸. Religious poetry, too, displays both Sanskritization and an adherence to a poetic practice which seems to be both ancient and genuinely Nevar. The religious hymns appear either in the form of the traditional *Stotra*, depicting the specific traits, the colour (*ina*) and character of the godhead⁹, or exhibit, like many love-songs, a highly personal stamp¹⁰. A double origin, Indian and Nevar, can also be traced in the imagery and comparisons used by the authors. Typical Indian smiles, common in classical literature, are, for instance, the comparisons between eye and lotus¹¹, face and moon¹², foot and lotus-petal¹³, teeth and noon¹⁴, and an unmistakably Indian borrowing is the method of the *nakha-śkha*-description¹⁵. Examples of comparisons absent in classical Indian poetry are, on the other hand, prominent in songs 27 and 28 in particular. Here the comparisons employed by the poets are entirely original and reflect, I suppose, an imagery both home-made and ancient. In a most striking manner the beautiful and beloved girl described in these poems is likened to a statue of Lakṣmī or Taleju exhibited in a Vihāra¹⁶, her heels to egg-shells¹⁷, the calves of her legs to cucumbers¹⁸, her hips to small pillows¹⁹, her

¹ Cf. number 59.

² Cf. number 39,1.

³ Cf. numbers 39,R and 44,4.

⁴ Cf. numbers 30,1; 32,1 and 39,2.

⁵ Cf. numbers 30,1; 33,1 and 44,4.

⁶ Cf. numbers 32,3 and 35,5.

⁷ Cf. numbers 39,2 and 44,4.

⁸ Cf. number 39,2.

⁹ Cf. number 22,1-3.

¹⁰ Cf. number 24.

¹¹ Cf. numbers 2,2; 5,2 and 9,2.

¹² Cf. number 27,9.

¹³ Cf. number 10,R.

¹⁴ Both are white; cf. number 5,5.

¹⁵ Song 27.

¹⁶ 27,R.

¹⁷ 27,1.

¹⁸ 27,2; 28,3.

¹⁹ 27,3. In contradistinction to this, classical Indian poetry most often likens the hips of young ladies to slopes (*taṭa*; cf. *Rtus.* III,20), carriages or carriage-wheels (*ratha*, *rahaçakra*; cf. *Buddhac.* III,16; *Śiṣupālav.* XI,23) or sand-banks (*pulina*; cf. *Kirātārj.* VII,29).

vulva to an oil-lamp¹, her breasts to the water-outlets placed on a fountain², her cheeks to omelets³, and her hair-knot to a spool used in spinning⁴.

In contrast to the Indian *kāvya*, which, as is well-known, abounds in elaborate *śleṣālambkāras*, Nevar poets have no taste for punning verses and only rarely express themselves ambiguously⁵. Much in favour, however, are riddles and enigmatic expressions⁶, the use of difficult words or analogous word-forms⁷, and similar tricks. In fact, the pleasure of playing with words makes form not infrequently outweigh content in importance. A formal contrivance very much liked is what may be called an *akṣaramālā*-poem, since its verse-lines present the whole or parts of the alphabet (*varṇamālā*)⁸, and further a kind of acrostic in which the initial letters of each line, when put together, form some reverential exclamation like *namo vāgīśvarāya*⁹. Rhymes were also used, though not until a later period when Nevar verse-writers had become more familiar with poetry in Maithilī, Avadhī and Brajbhāṣā, from which the art of rhyming and, possibly, also other forms like the *akṣaramālā*-poem¹⁰ and the acrostic were borrowed. Thus examples of rhymed poetry are quite naturally to be found among the more Indianized or Sanskritized poems¹¹, the hymns written in Sanskrit metres¹² or the Kṛṣṇa-songs moulded on Maithilī patterns¹³.

As far as religions are concerned, i.e., Nevar Hinduism as well as Buddhism, a vast and remarkable material can be gathered not only from *Stotras* and hymns, but also from secular songs. Whereas very little information about deities, religious attitudes, rites, etc. is furnished by the Nevārī paraphrases and translations of Sanskrit works, popular stanzaic poetry offers a profusion of data which deserves special attention and is worthy of investigation. An object of particularly great interest is Bhīmasena who, in Ancient India (*Mahābhārata*) figures as the second of the five Pāṇḍava princes, but who

¹ 27,4.

² 27,5.

³ 27,7.

⁴ 28,1.

⁵ An example of deliberate equivocalness is the use of *suki* in 33,3.

⁶ Brilliant instances are the code-words and code-word compounds indicating the date of a poem; see p. 18 f.

⁷ Cf. number 16.

⁸ Cf. number 20.

⁹ Cf. numbers 6 and 61.

¹⁰ Muhammad Jāyāsī's didactic work *Akharāvaṭa* is an *akṣaramālā*-poem; see Rāmacandra Śukla, *Hindī sāhitya kā itihās*, p. 100.

¹¹ Cf. numbers 22 and 29.

¹² Cf. number 23, which has been composed in the metre known as *bhujangaprayāta*.

¹³ Cf. numbers 65 and 68.

was given godlike rank and worshipped in the Nepalese Valley¹. Retaining the features he inherited from the epic, Bhīmasena is presented in one song as a bellicose king². There is, however, no doubt that his character underwent a thorough metamorphosis, since Bhīmasena is rarely invoked as a terrifying warrior-god³. On the contrary, Bhīmasena, as these songs show, developed into a tender-hearted, lenient god, a deity of good fortune, whose principal task is the protection of merchants and the reunion and reconciliation of unhappy lovers. Matrimonial affairs depend on his blessings, and both the newly-married wife⁴ and the desperate⁵ or already forsaken woman⁶ seek his protection⁷. Historically, Bhīmasena's connection with love and happy matrimony seems to be based on the fact that, according to the legend, Bhīmasena was the only one among the five Pāṇḍava brothers who was always ready to succour Draupadī when she got into trouble.

The Śiva and Kālī hymns naturally bear the mark of Tantrism. Śiva, the awe-inspiring ascetic, lives on poison and narcotics and wears, as his ornaments, a bone-belt and a garland of skulls⁸, and an equally vivid description is given of Kālī or Guhyakālī, who, surrounded by Bhūtas and Vetālas and showing her most frightening form, delivers man from disaster and evil⁹. Their other aspect, Śiva's and Kālī's benevolence

¹ It is worth noting that a cult of Bhīma(sena) was also developed "on the mountain slopes of Java during the late Majapahit period" (W. F. Stutterheim, *Studies in Indonesian Archaeology*, The Hague 1956, p. 105 ff.). As regards Nepal, the worship of Bhīmasena is firmly attested in the reign of Mahendra Malla (1560–1574 A.D.), but may be much older; cf. D. R. Regmi, *Medieval Nepal* II, p. 612. According to W. Crooke, Bhīmasena is an important deity in the religion of the Gonds, too (*Religion and Folklore of Northern India*, London 1926, p. 176; see also C. von Fürer-Haimendorf, *The Raj-Gonds of Adilabad*, London 1948).

² Number 20.

³ Only iconographically is Bhīmasena still represented as a warrior holding a club in his right hand and standing as if ready to fight; cf. the photograph reproduced in G. S. Nepali, *The Newars*, p. 96–97. Some of the images, in temples and elsewhere, represent Bhīmasena together with Draupadī and his brothers; see D. R. Regmi, *Medieval Nepal* II, p. 612. The fact that Bhīmasena is associated with trade and prosperity, which is typical of Nepal, can perhaps be explained as the result of a popular amalgamation of Bhīmasena with Bhīmamalla or Bhīmalla, the minister of King Lakṣmīnaraśiṃha Malla, who is credited with having established regular commercial connections with Tibet.

⁴ Cf. number 87.

⁵ Cf. number 61.

⁶ Cf. number 50.

⁷ Cf. G. S. Nepali, *The Newars*, p. 321 ff., which, however, does not account for Bhīmasena's rôle as the guardian of true love and matrimony.

⁸ Number 16.

⁹ Numbers 17 and 18.

towards their devotees, is hinted at in song 52¹, where an amorous girl longing for marriage, prays to Mahākāla, Paśupati, Guhyeśvarī (= Guhyakālī) and even (Jaya-)Vāgiśvarī.

Much veneration is paid to the sacred rivers of the Valley, the Bāgmati and Viṣṇumati², which, like their Indian counterparts, purify the body and the soul of the worshipper. An equally important part in the religious faith of the people is played by deities residing on mountains. Thus Covāla (mod. Covā:), the god of the Kacchapāla hill, cures leprosy³ or relieves, like Semgu(dya)⁴, the love-sickness of women⁵. The mountain-goddesses Mother Dudhana, Mother Dhelāco and Mother Phulaco⁶ appear as dispensers of rain, whom peasants invoke at the *sihnājyā*-season. Quite naturally the last-mentioned function is also attributed to Indra⁷, but even more interesting is the fact that the dispensing of rain has close connections with the cult of Matsyendranātha⁸ as well as the worship of the Nāgas and Nāginīs, especially Vālasuki⁹, the King of the nine Nāgas¹⁰, and the Nāga and Nāgini of the Lake Nāgabāsa¹¹. Śitalā-māju, Mother Śitalā (Skt.), the goddess of small-pox, is an appalling deity who reveals herself in three manifestations altogether: Kachalā who produces the blisters, Śitalā proper who fills the small-pox blisters with water and, finally, Bachalā who carries off the afflicted¹².

A number of passages throw light on the different occasions on which certain shrines were resorted to and which of them were in special favour amongst Nevārs.¹³ Unfortunately, only one song makes mention of the presumably non-Indian *digu-* or *degu-pūjā*, an ancient cult that perhaps originated in ancestor-worship and is still practised to this day.¹⁴ Traces of this *pūjā* can be seen all over the Nepalese Valley. The story of the advent of the god Mañjuśrī, whose passionate worship of the Self-born (*svayambhū*)

¹ See verse 5 f.

² Cf. number 44.

³ Cf. number 24.

⁴ Svayambhūnāth.

⁵ Cf. number 43.

⁶ See number 92,R-3.

⁷ Cf. numbers 93,R and 94,2. Other traces have also been preserved of the cult of Indra, which is to a certain extent, still living in and around Kathmandu.

⁸ Cf. numbers 11 and 94,1 f.

⁹ Cf. number 94,1. In number 1 Varuṇa is named the King of the Nāgas.

¹⁰ Cf. number 93,R.

¹¹ Cf. number 92,2. The same lake is also called *Tavad(a)ha(na)* (mod. *Ta:daham*), *Kālīhrada* or *Nāgahrada*; see number 12.

¹² See number 96,13.

¹³ See numbers 43, 95 and 96.

¹⁴ See number 11,7 and footnote.

is said to have led to the draining of the Lake Nāgabāsa, has been borrowed from Khotan¹.

Of the utmost importance are the various details related to folklore, social obligations and customs, which, in fact, are but rarely separable from religion. Details of this kind are generally scattered, since special points can be found in almost every poem, but naturally songs or hymns are met with which treat some folkloristic or similar topic in a wider, and thus more informative context. Particularly valuable for our knowledge of Nevar society are the accounts of engagements², marriage and married life with its frequent collisions between *hnyathu*, the husband's first wife, and *lithu*, his second³, of divorce⁴, funeral rites⁵ and *satī*⁶. Further points of interest are the *bahrāy cone*, i.e., the confinement of girls before puberty⁷, and the practice of releasing pigeons when a patient has survived small-pox⁸. Last, but not least, there are such minutiae as the different ornaments worn by females (*tāyo*, *mukhuli*, *maichu*⁹, etc.), various objects of sacrifice¹⁰ and the tools and instruments used on special occasions (*dhuli*⁹, etc.). I deem it unnecessary to particularize all these details here, as I have tried to comment on most of them either in the presentation of the song concerned or in the footnotes.

The present edition of songs is based on two main sources: firstly the various anthologies published by Nevar compilers, and secondly, oral tradition¹¹. A fair number of printed songs, especially religious hymns and *Avadāna*-poems, could, fortunately, be compared with their versions in manuscript-books or those hand-written hymn-books which, at certain places, are still being used and belong either to families or to temples. Several songs were sung by the Mānandhar singing-group of Thap̄hiti, whilst Śrī Lokaratna Upāsaka, one of the best singers in Kathmandu, was kind enough to sing every one of the songs to me.¹² Procedures of this kind and tape-

¹ See numbers 12 and 13. Cf. J. Brough, *Legends of Khotan and Nepal*, BSOAS XII,2 (1948), p. 333 ff. and E. Lamotte, *Mañjuśrī*, T'oung Pao XLVIII (1960), p. 49 ff.

² Cf. number 88.

³ Cf. numbers 47, 56, 58, 59 and 60.

⁴ Cf. numbers 48, 56 and 57.

⁵ Cf. numbers 87 and 95.

⁶ Cf. number 87.

⁷ See number 37,2 and footnote 3.

⁸ See number 96,14.

⁹ Cf. Glossary, sub verbo.

¹⁰ See numbers 95,6 and 95,10-13.

¹¹ See Abbreviations, Printed Sources, p. 32.

¹² As Lokaratna Upāsaka nearly always sang from textbooks or manuscripts, variants peculiar to him (LR) have only been given where relevant, or to illustrate his pronunciation.

recordings permitted continuous checking. On the other hand, the printed poems proved for the most part fairly reliable, their principal deviations being either in the orthography, the number of stanzas or the use or non-use of the *visarga*. Indeed, the songs as sung appeared to agree very well with those written in manuscript or published, and the oral tradition, when used as a check, showed that there were very few corrupt passages to correct when establishing the final form of the text.

The majority of the songs and hymns edited here are to be found in Thākurlāl Mānandhar's excellent anthology *Pulāṅgu mye*, "Old Songs", of which I have utilized almost all the poems¹, and in Prema Bahādur Kasā's *Matenāyā mye*, "Love-songs". Some representative poems have also been taken from Sugatadās Tulādhār's *Malla Śāha kālayā me*, a most valuable, but extremely carelessly compiled, edition of "Songs from the Time of the Malla Rulers". As regards ballads, I have gone to Prema Bahādur Kasā's *Bākhām-mye*, "Narrative Poems".

Quite often one and the same composition had been incorporated in more than one of the above-mentioned original publications, a fact which greatly facilitated the preparation of the present edition. As Nevārī orthography is by no means fixed, a great number of words or verse-lines are printed differently in different collections, thus appearing with both common and uncommon, correct and incorrect spellings. Though, in general, the transmission of folk-songs is not sufficiently reliable to enable an editor to establish the earliest text-form, the ideal aim of textual criticism, I have nevertheless tried to give a text as close as possible to the original form. Of necessity, spelling has been normalized in one and the same song, but as care has been taken to retain the linguistic and stylistic peculiarities of each poem, alterations have, as a rule, not been made without careful consideration. Thus in song 68, which is characterized by verb-forms in *-nāva* (instead of *-nāva*), all absolutes were written as *-nāva*, and, similarly, in song 62 *-ī* (instead of *-i*)² was preserved in the future-forms expressing a habit

tion. He often commenced a stanza with *de* or *hā de* (not noted in the apparatus criticus) and sometimes pronounced *c*, *ch*, *j* and *jh* in the way characteristic of the Nepālī language, i.e., as [ts(h)] or [dz(h)] respectively.

¹ In the apparatus criticus Pu⁴ has only been quoted in places where this edition differs from Pu³.

² In Classical Nevārī *ī* and *ū* are allophones of /i/ and /u/. In writing they are generally given as *i* and *u*, though sometimes, on account of rhyme, metre or for other reasons, the spelling *ī* or *ū* may also be found. A considerable number of uncommon spellings occasioned by metre are to be found in song 23. If *i*, however, results from a modern abbreviation of some classical word or word-ending, it is always written as *ī* in Modern Nevārī (cf. *pika* > *pī*, *girisā* > *girī*, etc.; see p. 16, note 2).

(*khanī*, *nenī*, etc.). Otherwise, a word contained in one song will not seldom be differently spelled in another, and forms like *thena* will be found beside *thyana*, *vaya* beside *oya*, *śarīla* beside *śarīra*, etc. In fact, in order to avoid giving too one-sided an idea of the songs transmitted to us, due attention has been paid to the many parallel forms found in the orthography of Nevārī¹. In the apparatus criticus I have, therefore, deemed it necessary to distinguish between two materially different types of variants, namely orthographic variants (*Var. orthogr.*) and variant readings (*Var. lect.*)². Whilst the former reflect different spellings, the one as justifiable as the other (as, for instance, *ona* / *vana* / *one* / *vane*; *tyane* / *tene* / *tyana* / *tena*; etc.), the latter represent textual variants in the accepted sense of the word (as, for example, in number 1,3 *janmarājānaṃ* for *Yamarājāna*).

H. Jørgensen had assumed that, as in Hindī and other NIA. languages, final *a* is only rarely sounded³ in Classical (and Modern) Nevārī and, therefore, when editing the *Vicitrakarṇikāvadānoddhṛta* and *Batīsaputrikākathā*, eliminated the inherent *a* of all word-terminations⁴. The assumption is, however, totally wrong, since, on the contrary, final *a*, is always pronounced⁵, except in a very few cases. H. Jørgensen's text-editions consequently present a somewhat distorted and inaccurate text; a fact which, unfortunately, also applies to my own edition of the *Maṇicūdāvadānoddhṛta*, in whose text-part I more or less followed H. Jørgensen's way of transcribing Nevārī. In the present edition final *a* has been always retained.

In reproducing these texts and preparing the glossary, I have made it a rule regularly to mark the *visarga* (:). Though not exactly beautiful when used in transcription, this symbol is useful and enables the reader immediately to recognize certain contractions in Modern Nevārī⁶ and to trace them back to their classical forms⁷. Tatsama-words have as a rule been corrected,

¹ Cf. H. Jørgensen, *Grammar*, § 9 ff. which treat the most common vocalic and consonantal variations in a rather confused manner. Unfortunately, Jørgensen does not make a sharp distinction between historical changes, i.e., real *Sound Changes*, and variants or *Parallel forms*. The latter undoubtedly originated, at least in most cases, in local dialects in the Valley (see *ibid.*, § 9, *Note*).

² In the critical apparatus orthographic readings have been given in italics and variant readings in ordinary style.

³ H. Jørgensen, *Grammar*, § 7.

⁴ Thus *rājakumārana* is given as *rājakumāran* (*Vicitrak.*, p. 156, line 1), *juddha* as *juddh* (*ibid.*, line 14) and even *śāstra* and *astra* as *śastr* and *astr* (*Vicitrak.*, p. 157, line 6).

⁵ Jørgensen's mistake is, for all that, quite understandable, since Jørgensen was never able to visit Kathmandu and therefore possessed no great knowledge of Modern Nevārī.

⁶ Cf. p. 16, n. 2.

⁷ It is important to note that modern texts do not use the *visarga* in compound verbs, as I have done in this edition (cf. song 35,7: *yānā byu*; *hayā byu*).

especially in the more Sanskritized songs, though, in accordance with the actual pronunciation, Skt. *v* has been replaced by *b*¹. Only a very few frequently used loan-words from Sanskrit have been spelled as semi-tatsamas². Since many nasalized endings are a rather modern phenomenon, the termination *-ana* has often been substituted for *-anam* in older poems. Similarly, the spelling *kh* has often been changed into *ṣ*, *barkha*, for example, being rewritten as *barṣa*³ (Skt. *varṣa*). In a few instances a certain variant has been preferred to another merely for the sake of conformity and agreement⁴.

When *i/ī* and *u/ū* appeared as variants of one phoneme⁵, that is */i/* and */u/*, the variations orthographicae have, naturally, not always been recorded. Neither have the variations *mh* (for *hm*), *nh* (for *hn*), etc. been consistently indicated in the apparatus criticus. Sometimes, in order to facilitate reading, a word has been given a hyphenated spelling (*śrī-Rājendra*, *Śākya-kula*, etc.) and quite often blank spaces have been inserted in verse-lines which consist of more than one sentence⁶. In tatsamas, nasal sounds before a consonant have been transcribed as *ṃk*, *ṃg*, *ṃt*, *ṃd*, *nt*, *nd*, *mp* and *mb*, but their variants have many times been stated.

As regards the Glossary, I did not follow the rather impractical alphabetical order invented by H. Jørgensen, but made use of the Devanāgarī system in the same way as this alphabet is employed in Hindī. In view of the many tatsamas and semi-tatsamas it proved advisable to maintain the distinction between short and long vowels (*a* and *ā*, *i* and *ī*, etc.) and, whilst the *visarga* has been placed after the respective vowel, all initial consonant combinations with *h* (*hm*, *hn*, etc.) have been ranged under *h*. To avoid confusion with other forms, all infinitives, except those in *-ya* (variant *-ye*), have been given as *-e*-forms (thus *chāle*, *tene*, *thātake*, but *yāya*, *vāya*, etc.). All items have been indexed solely according to form, and no subdivisions have been made when a particular noun- or verb-form occurs in not only one, but two or more functions. Along with the word-forms chosen for the text, a considerable number of orthographical variants have been indexed. Idiomatic expressions have always been listed at the end of each entry. The Glossary gives the names of all divinities, place- and family-names, but not those of kings or their female consorts. As far as possible,

¹ As, for example, in *Pārthibendra* (41,5). Thus also in the Glossary. In a very few words such as, for example, *śrāvaṇa*, *v* is pronounced as *v*.

² Thus *dukha* for *duḥkha*, *darasana* for *darśana*, etc.; see Glossary.

³ See number 3,5.

⁴ So *du(h)kha* has been amended to *duḥkhī* in number 4,3-4.

⁵ In Classical Nevārī in all positions, in Modern Nevārī only as initial and medial sounds.

⁶ As, for instance: *jhāla yo Sadeśa jula yo banabāsa* (number 50,1).

an attempt has also been made to illustrate the history or connection of a word by indicating the respective classical form, whenever a modern word had been listed, or adding the Sanskrit, NIA., Urdū or Tibetan equivalents in brackets. With the exception of a very few cases of words which differ in meaning, loan-words from Sanskrit have not been translated.

The language and diction of the texts presented here exhibit considerable variation. In the main, we can recognize four different types of language, namely (1) Classical Nevārī¹, (2) Sanskritized Classical Nevārī², (3) Modernized³ and, finally, (4) Modern Nevārī⁴. Between these there exist almost all sorts of linguistic and stylistic graduations, as new and old grammatical forms as well as Nevārī words and Indian synonyms are mixed rather freely. Of distinctive dialectical forms only the preterite in *-nyā* (instead of *-nā*), like *kenyā*, *khanyā* etc., which is typical of Bhatgaon, deserves mention⁵. The influence of old Maithilī⁶, Avadhī and Brajbhāṣā makes itself felt chiefly in the Kṛṣṇa-songs and the hymns. Especially noteworthy are the constructions *kara jori*, *kara jvari*⁷, “with folded hands”, and *carāṇa śaraṇa (biva)*⁸, “(grant) refuge at (your) feet”, both frequently used in the religious poetry of old Hindī.

I consider it unnecessary and undesirable in the limited space of a brief introduction to go into greater detail than I have done here and, therefore, leave it to the reader to gather further information, cultural as well as linguistic, from the preliminary remarks on each poem, the explanatory notes, the apparatus criticus and, to some extent, also from the Glossary. Two Appendices have been added to Part II, the Translation. While the first lists the *tālas* and *rāgas*⁹, in so far as they are given in the various anthologies published in Nepal, the second makes an attempt to transpose two songs into the European system of music. The translations in Part II are as faithful as possible and, naturally, no time has been wasted in a vain endeavour to combine accuracy with beauty.

¹ That is, Classical Nevārī relatively unaffected by Indian influence as, for example, the language of numbers 25, 27 and 28.

² Cf. numbers 3, 4 and 5.

³ Cf. numbers 89 and 96.

⁴ Cf. numbers 97 and 98.

⁵ Number 25 uses only this form.

⁶ Cf. p. 20.

⁷ Numbers 7,4; 18,5; 22,4.

⁸ Number 19,4.

⁹ With the exception of a few Indianized poems using Sanskrit metre (see p. 24), the rhythm of the Nevar songs is not determined by the number of syllables or syllabic instants contained in each verse-line, but is characterized by rather freely divided units of time.

ABBREVIATIONS

Printed sources

Ba	Prema Bahādur Kasā, <i>Bākham-mye</i>
Bau	<i>Bauddha stotra-gīta-dhāraṇī saṃgraha</i>
Mal	<i>Malla Śāha kālayā me</i>
Mat	Prema Bahādur Kasā, <i>Matenāyā mye (saṃgraha)</i> . <i>A Collection of Love Songs</i>
Pu	<i>Pulāṃgu mye. Prācīna gīti saṃgraha</i> (3rd edition)
Pu ¹	<i>Pulāṃgu mye</i> (1st edition)
Pu ⁴	<i>Pulāṃgu mye</i> (4th edition)

Oral tradition

LR	Lokaratna Upāsaka, Kathmandu
MS	Singing-group of the Mānandhars at Thap̄hiti, Kathmandu

Other abbreviations

abs.	absolute
adv.	adverb
AK I, II	Kṣemendra, <i>Avadānakalpalatā</i> , vol. I, II
AKN	C. Kirkpatrick, <i>An Account of the Kingdom of Nepaul</i>
AN	F. B. Hamilton, <i>An Account of the Kingdom of Nepal</i>
arch.	archaic
asterisk (*)	corrupt Skt. forms or words not to be met with in Skt. texts
aux.	auxiliary
Av.	Avadhī
Be.	Bengali
Br.	Braj(bhāṣā)
caus.	causative
class. (Ne.)	classical (Nevāri)
correl.	correlative
DI	H. Jørgensen, <i>A Dictionary of the Classical Newāri</i>
dim.	diminutive
Ed.	Editor
Ew.	Echo-word
ELL	B. H. Hodgson, <i>Essays on the Languages, Literature and Religion of Nepal and Tibet</i>
f.	feminine
FN	M. M. Anderson, <i>The Festivals of Nepal</i>
gen.	genitive
GIL	M. Winternitz, <i>Geschichte der indischen Literatur</i> , Bd. 2
GR	H. Jørgensen, <i>A Grammar of the Classical Newāri</i>

Hi.	Hindi
HK	M. Singh, <i>Himalayische Kunst</i>
HN	D. Wright, <i>History of Nepal</i>
HSI	R. Śukla, <i>Hindī sāhitya kā itihāsa</i>
imper.	imperative
inclus.	inclusive
indef.	indefinite
inf.	infinitive
intens.	intensive
interj.	interjection
interr.	interrogative
intr.	intransitive
Khb.	Kharīboli
l.	line
lit.	literally
LKN	J. Brough, <i>Legends of Khotan and Nepal</i>
loc.	locative
MA	<i>Mañicūḍāvadānoddhṛta</i>
Mai.	Maithili
MHN	L. Petech, <i>Mediaeval History of Nepal</i>
MN I, II	D. R. Regmi, <i>Medieval Nepal</i> , Part I, II
mod. (Ne.)	modern (Nevārī)
MS(S)	manuscript(s)
n.	note
Ne.	Nevārī
N.E.	Nepalese Era
Nep.	Nepālī
NEP I, II, III	S. Lévi, <i>Le Népal</i> , vol. I, II, III
NES	G. S. Nepali, <i>The Newars</i>
NIA.	New Indo-Aryan
nom.	nominative
onomat.	onomatopoeic
part.	particle
perf.	perfect
pers.	person
Pkt.	Prākṛit
poss.	possessive
pret.	preterite
pron.	pronoun
refl.	reflexive
rel.	relative
resp.	respectful(ly)
SBL	R. Mitra, <i>The Sanskrit Buddhist Literature of Nepal</i>
sc.	synonymous compound
sgl.	singular
Skt.	Sanskrit
SP	L. de la Vallée Poussin, <i>Svayambhūpurāṇa</i>
Ta.	Tamil
tats.	tatsama

TH	H. Wilson, etc., <i>The Theatre of the Hindus</i>
Tib.	Tibetan
tr.	transitive
U.	Urdū
v.	verse
vb.	verb
VIC	<i>Vicitrakarmikāvadānoddhṛta</i>
voc.	vocative

PART I

TEXT

1¹

jaya² nāmo śrī-Buddha bhagabāna
Lumbinībanasa bijyāka (dhu°)

Brahmāna³ bañ puyakā⁴ Sarasvatīna⁵ basā lāyakā⁶
Alakāpīrayā⁷ juju Kuberana⁸ dhanadrabya⁹ lāyakā¹⁰ bijyāka (1)

Bāyudebana¹¹ dhvajā¹² boyakā¹³ Agnidebana¹¹ dhūpa thanakā
Baruṇa nāma nāgarājāna¹⁴ jaladhārā¹⁵ hāyakā bijyāka (2)

Mahādebana¹¹ damaru thāyakā Nārāyaṇana¹⁶ śaṃkha puyakā¹⁷
Yamarājāna¹⁸ daṇḍa jonakāva¹⁹ lañ chinakāva bijyāka (3)²⁰

Indraṇi²¹ chatrana²² kuyakā²³ bhikṣugaṇana²⁴ evāmolam²⁵ gāyakā²⁶
ākāśana²⁷ svāna-vā gātakāva²⁸ ānandarāsana²⁹ bijyāka (4)

Nairṭa³⁰ Jñānākara dako³¹ loka sahitana³²
Śeṣanāgayā³³ hmasa bijyānāva pūjā phayāva bijyāka (5)

bana-gaja-ratna-sāla śrī-Surendra mahārāja
hlākahna anātha jana guruyāke śaraṇa (6)

¹ Bau p. 11 f.; Pu 1 (p. 1); Pu⁴ 1 (p. 1). ² Pu: guruju jaya; LR: *jaye*. ³ Bau: °*hmānaṃ*; LR: *brahmāna*. ⁴ LR: *puye*°. ⁵ Bau: °*tinam*. ⁶ LR: *lāye*°. ⁷ Bau: aañkū purayā. ⁸ Bau: °*ranam*. ⁹ Pu erroneously *ghana*°; LR: °*ye*. ¹⁰ Bau, Pu: °*ka*; LR: *lāye*°. ¹¹ Bau: °*debanam*; LR: °*debam*^a. ¹² LR: *dhvajā*. ¹³ LR: *boye*°. ¹⁴ Bau: °*rājānam*. ¹⁵ Bau: *jala dhārā*. ¹⁶ Bau: °*ṇanam*; LR: *nārāyaṇam*. ¹⁷ LR: *puye*°. ¹⁸ Pu: janma rājāna; Bau: janmarājānam; LR: jamarājā ¹⁹ LR: jonāvo. ²⁰ Bau has a different sequence of verses, namely: alakapuriyā ... (1) mahādebana ... nārāyaṇa ... baruṇa nāma ... (2) bāyudebana ... agnidebana ... yamarājāna ... chinakāva bijyāka (3) ²¹ Bau: °*dranam*. ²² Bau: °*tranam*. ²³ LR: *kuye*°. ²⁴ Bau: °*gaṇanam*; LR: °*gana*. ²⁵ LR: *evā-malam*. ²⁶ LR: *gāye*°. ²⁷ Bau: °*śanam*. ²⁸ LR: °*vo*. ²⁹ Bau: °*rasanam*. ³⁰ Bau, Pu: nairṭya; LR: °*te*. ³¹ Bau, Pu: *dakva*; LR: *dakva* and *dako* (when repeated). ³² Bau: *sahitanam*; LR: *sahitana* and °*tanam* (when repeated). ³³ Bau: śeṣanāmayā; LR: śekhanāgayā.

^a Mod

2¹

Māyā-debiyā kāya atina sundara
jagata-saṃsāra rakṣā yāka (dhu°)

luṃyā² una śarīrasa lakṣaṇa³ lasikala re
gerū⁴ vasata naṃ atika lova (1)

palyahala thiṇa⁵ mikhā bānalāka vasa re
kuli⁶ kuli⁶ saṃ⁷ duhma vahma bhagabāna (2)

parahita yāyagulī atina rasa yāva re
gvahma gvahma dukhī⁸ jula⁹ vahma¹⁰ sukhī yāka (3)

joga dhyāna yāka thāsa¹¹ sahasra tirī vala re
piratisa bhābana nisuja yāka (4)

biṣayasa lobha ma du vasayā nitya harṣa re
anuttara bodhipada lānā bijyāka (5)

Nepālayā īśvara Śrīnibāsa Malla
dukhijana¹² -jagatayā āsā¹³ (6)

3¹

Yaśodharā² ma te duḥkha³ tāya⁴
bipattisa dhīraja sahāya⁵ (dhu°)

siya⁶ buya⁷ jyātha juya⁸
roga haraṇa⁹ yāya¹⁰
bhā:lapāva vanā¹¹ jñāna lāya¹² (1)

māragana dakva¹³ khyāya¹⁴
ahaṃkāra chahma syāya¹⁵
saṃsārayā duḥkha³ nāsa yāya¹⁰ (2)

abasarasa¹⁶ ji vaya¹⁷
kāyapani¹⁸ bhikṣu yāya¹⁰
dharmayā¹⁹ kathā²⁰ ana hlāya²¹ (3)

¹ Mal 11 (p. 7 f.); Pu 44 (p. 61); Pu⁴ 50 (p. 73 f.). ² Mal: *luṃyā*. ³ Missing in Pu. ⁴ Mal: *gyarū*; Pu: *geru*. ⁵ Mal: *thiṇya*. ⁶ Mal: *kulī*. ⁷ Mal: *saṃ*. ⁸ Mal, Pu: °*khi*. ⁹ Mal: *jūla*. ¹⁰ Mal: *vahma sa*. ¹¹ Mal maltreats this passage, rendering *joga dhyāna yāka thāsa* as *joga dhyānayā kathā sa*. ¹² Mal, Pu: *dukhī jana* (ja°). ¹³ Mal: *āsā*.

¹ Pu 9 (p. 10 f.); Pu⁴ 10 (p. 11 f.); further quoted in HN, p. 191. ² LR: *yes*°. ³ HN: *duhkha*. ⁴ LR: *tāye*. ⁵ LR: °*hāye*. ⁶ LR: *siye*. ⁷ LR: *buye*. ⁸ LR: *juye*. ⁹ HN: *rogaya harana*.^a ¹⁰ LR: *yāye*. ¹¹ HN: *wane*; LR: *vonā*. ¹² LR: *lāye*. ¹³ Pu, HN: *dako*. ¹⁴ LR: *khyāye*. ¹⁵ LR: *syāye*. ¹⁶ LR: *avos*°. ¹⁷ HN separates wrongly: *avasara sa jivaya*. ¹⁸ LR: *kāyep*°. ¹⁹ LR: *dharmayā*. ²⁰ HN: *dharma katha*^b, instead of *dharmayā k*°. ²¹ LR: *hlāye*. ²² HN: *lapu*.

pāpayā laṅpu²² tiya²³
dharmayā laṅsa²⁴ chvaya²⁵
mokṣapurasa²⁶ ānanda yāya¹⁰ (4)

Nepālayā barṣa²⁷ siya⁶
mikhā-balā-pvāla dhāya²⁸
hlāka-hmayā dvana²⁹ kṣamā³⁰ yāya¹⁰ (5)

4¹

sakhi prabhujuna gana ji lumani (dhu°)

Śākya-kulayā maṇi
tribhubanayā dhanī
saṃsārasa ma du va ti jñānī² (1)

sundara³ rūpa khani
sva sva⁴ kikiṃ⁵ mana vani
apasarāgaṇa nāpa evanī⁶ (2⁷)

vasayā juyā³ ji⁹ rānī
duḥkhī ji garbhiṇī
ji pāpiyā gana prāṇa leni (3¹⁰)

hlāka-hma ji⁹ ajñānī¹¹
biśvahasayā dhanī¹²
bana duḥkha¹³ samudara pheni¹⁴ (4)

²³ LR: *tiye*. ²⁴ HN: *lasa*. ²⁵ Pu: *choya*; LR: *choye*; HN: *chhoya*. ²⁶ LR: *mokṣep°*. ²⁷ LR: *barsa*; HN: *barkha*. ²⁸ LR: *dhāye*. ²⁹ Pu, LR, HN: *dona*. ³⁰ LR: *kṣemā*.

^a = rogayā haraṇa. ^b = dharmakathā.

¹ Pu 10 (p. 11); Pu⁴ 11 (p. 12 f.); further quoted in HN, p. 192. ² HN spells: *gyani*^a. ³ HN: *wasaya*^b. ⁴ HN: *soso*. ⁵ HN: *kiki*. ⁶ Pu: *coni*; HN: *choni*. ⁷ = v.3 in HN. ⁸ HN: *juyava*^c. ⁹ Missing in HN. ¹⁰ = v.2 in HN. ¹¹ HN: *agyani na*^d; Pu⁴: *ajñānīna*. ¹² Pu: *dhanī*. ¹³ Pu: *dukha*. ¹⁴ L. b and c are quite different in HN:

sala kisi ranga muna
barkhasa thuguli kha kana //
The same reading appears in Pu⁴:
sala kisi raṃga munā
barkhāsa thuguli kham kanā //

^a gyānī. ^b vasayā. ^c juyāva. ^d agyānīna.

svayambhū Buddhahma kāmanā-rūpaṃ
 loka kesya tala ānanda-rūpaṃ
 sosoṇa soya ma gāka chi rūpaṃ
 yāo śiṣya² namaskāra thva rūpaṃ (1)

palehala nipā the ṇena netraṃ
 sili silina kaṇāo chi netraṃ
 dhyāna-rūpa ati sundara netraṃ
 yāo śiṣya² namaskāra thva netraṃ (2)

aneka ratnana tiyā chi karṇaṃ³
 duguṇa⁴ sūryayā teja chi karṇaṃ³
 bhubanasa śobhamāna chi karṇaṃ³
 yāo śiṣya² namaskāra thva karṇaṃ³ (3)

upamā kokilayā una chi keśaṃ⁵
 nāguli guṇi⁶ the nīka chi keśaṃ⁵
 nilamaṇiyā⁷ śālikā⁸ chi keśaṃ⁵
 yāo śiṣya² namaskāra thva keśaṃ⁵ (4)

śāradaçandra⁹ the nirmala dantaṃ¹⁰
 yogyapramāṇa¹¹ sulakṣaṇa dantaṃ¹⁰
 jāti naguti the thoka chi dantaṃ¹⁰
 yāo śiṣya² namaskāra thva dantaṃ¹⁰ (5)

bidyārambha¹² samāna chi jihvā
 stotra pralape¹³ thāsa śuddha chi jihvā
 guṇa¹⁴ chu hlāya apāra¹⁵ chi jihvā
 yāo śiṣya² namaskāra thva jihvā (6)

padmayā utpatti juo chi nābhaṃ
 brahmajñāna abatāra chi nābhaṃ
 sṛṣṭiyā jugati yāka chi nābhaṃ
 yāo śiṣya² namaskāra thva nābhaṃ (7)

brahmakapāla josya cona hastaṃ
 durā heguliya una chi hastaṃ
 che chisa hāka chi rakṣaṇa-hastaṃ
 yāo śiṣya² namaskāra thva hastaṃ (8)

¹ Pu¹ 42 (p. 61 ff.). ² Pu¹: sisya. ³ Pu¹: karṇa. ⁴ Pu¹: duguna. ⁵ Pu¹: keśa. ⁶ Pu¹: guu. ⁷ Pu¹: nira ma°. ⁸ Pu¹: śā°. ⁹ Pu¹: śara°. ¹⁰ Pu¹: danta. ¹¹ Pu¹: jogyapramāna. ¹² Pu¹: °lambha. ¹³ Pu¹: prape. ¹⁴ Pu¹: guṇa. ¹⁵ Pu¹: apāla. ¹⁶ Pu¹: māgayā. ¹⁷ Pu¹: patambara. ¹⁸ Pu¹: pāta.

mārgayā¹⁶ prṣṭhasa dika chi pādaṃ
sumarapu digapāla chi pādaṃ
bhagatajanayā mokṣa chi pādaṃ
yāo śiṣya² namaskāra thva pādaṃ (9)

tisya bijyāka sujāta subastraṃ
sāri pītāmbara¹⁷-paṭa¹⁸ chi bastraṃ
ñāguli barṇa nātā una bastraṃ
yāo śiṣya² namaskāra thva bastraṃ (10)

chahmahma śvayeta¹⁹ nihmahma barṇaṃ²⁰
nilayā svahmahma pīta chi barṇaṃ²⁰
pyahma hyāu nāhma śyāma chi barṇaṃ²⁰
yāo śiṣya² namaskāra thva barṇaṃ²⁰ (11)

caitanya-buddha-śarīra o nāhmaṃ²¹
khaṇa yānaṃ jina bhāba hnithanaṃ²²
manayā pūraṇa²³ yāo sadānaṃ²⁴
yāo śiṣya² namaskāra o nāhmaṃ (12)

Nepāla-sambata pāṇḍaba²⁵ netraṃ
mātrkā²⁶ śrāvaṇa śvayetapakṣaṃ
brahmasamāna tithi maṅgalabāraṃ
puṣyanakṣatra baliyānayogaṃ²⁷ (13)

tribhubana dharmarājaṃ dharmadhātu svayambhū
acara caraya²⁸ yākaṃ brahmarūpa juyānaṃ
ñāguli bidhi the dhyānaṃ mūrti khaṇe bhaktina
bhajalape mana yāo bhāba tasyaṃ siyānaṃ (14)

6¹

yāhune lokajana triratnayā² caraṇasa
sibā bhagati tayāva³ re (dhu°)

NA diva⁴ uti juse narayā āyu dase⁵
thira⁶ ma evase⁷ tu hnyāka re
narayā janamasa dharma ma bhā:lapu
lipatasa narakasa lāyu re (1)

¹⁹ Pu¹: sva°. ²⁰ Pu¹: barṇa. ²¹ Pu¹: ohmaṇaṃ. ²² Pu¹: hnitha ṇaṃ. ²³ Pu¹:
°na. ²⁴ Pu¹: °ṇaṃ. ²⁵ Pu¹: pāṇḍava. ²⁶ Pu¹: mātrikā. ²⁷ Pu¹: °jogaṃ.
²⁸ Pu¹: calaya.

¹ Pu 2 (p. 2 f.); Pu⁴ 2 (p. 2 f.). ² LR: °ratanaṃ. ³ The version bhagatina
yāva is also correct. ⁴ Some singers sing: na dina. ⁵ Pu, LR: bala. ⁶ LR:
thirana. ⁷ LR: cose. ⁸ Pu, LR: dharama. ⁹ Pu: vai ba. ¹⁰ Some sing

MOhayā baśa juse mājāna toka puse
ma khana dharma⁸ mikhāna re
ma bhā:lapu paraloka ma yāka parahita
vaiva⁹ maraṇayā kāla re (2)

BĀlaka khelalapu bājhāsa ma bhā:lapu
jyāthasa alasi du bika¹⁰ re
bāyāva vane¹¹ mā ni ma vava¹² thava lise
pirati jana dhana¹³ sampatti (3)

GĪribara Gopucchasa bijyāka dharmadhātu
jyotirūpa Svayambhū¹⁴
vasapolayā sibā yātasā mo mvāli durgati
yaniva¹⁵ Sukhābatī lika re (4)

SVAraga narakasa vanegu¹⁶ thugu loka
yāhune lokana siyāva re
svahune¹⁷ paraloka yāhune ihaloka
yāhune¹⁸ lokana siyāva re (5)

LĀtale ma bhā:lapu ma lāi baīsana
kṣaṇamātrana¹⁹ phuni re
lānāna lāya²⁰ ma jyū²¹ manuṣya²² thva janama
yāhune lokana siyāva re (6)

YAyāgu²³ yane²⁴ ma du yatale²⁵ evane²⁶ ma du
yaniva¹⁵ Yama-dubāla²⁷ re
Yamayā²⁸ dūtayāta pane ma phu māna babuṇ²⁹
pane ma phu jana dhana¹⁰ sampatti (7)

7¹

ārati² śrī-Ghana sammukha yāya
niśi-dina Daśabala nāma ni kāya (1)
akṣata candana puṣpa dhūpāya
rasa dīpa sahita pūjana yāya (2)
tāla mṛdaṅga va dholaka thāsyā
ḍamaru-prabhitinaṃ śaṃkha bajāya (3)

parbata sāgara ratna milāya
kara jvari jvarinaṃ binati³-khañ hlāya (4)

dubāla, instead of du bika. ¹¹ LR: vone. ¹² LR: vona. ¹³ LR: dhana jana,
instead of jana dhana. ¹⁴ LR: *soyembhū*. ¹⁵ LR: *yen*°. ¹⁶ LR: *vone*°. ¹⁷ LR:
svohune. ¹⁸ Pu: *svahune*. ¹⁹ Pu: *kṣana*°; LR: *kṣena*°. ²⁰ LR: *lāye*. ²¹ LR:
jū. ²² LR: *manukhe*. ²³ LR: *yey*°. ²⁴ LR: *yene*. ²⁵ LR: *yet*°. ²⁶ Pu, LR:
cone. ²⁷ LR: *janma*°. ²⁸ LR: *janmayā*. ²⁹ LR: *babu*.

¹ Pu 48 (p. 64); Pu⁴ 56 (p. 78). ² Pu: °ti. ³ Pu: *bimati*^a.

^a Corrupt form of *binati*.

Lokanātha² yāhune uddhāra³ nanānaṃ (dhu°)

aruṇayā⁴ una juse⁵ Amitābha⁶ śire⁷ tase⁸

abhaya baradāna bise⁹

anāthayā nātha juse⁵ amoghapāśa¹⁰ jvase¹¹

āsāna¹² vayā¹³ ji anātha¹⁴ (1¹⁵)

kanakamatukasa¹⁶ kanakaketakisvāna¹⁷

karuṇasa¹⁸ kanakakuṇḍala¹⁹

karuṇāmayana karuṇānidhāna²⁰

karuṇāna²¹ svaya²² jita māla²³ (2²⁴)

maṇimaya²⁵ tilahila mata una teja thika

maṇimaya²⁵ hālana²⁶ tiyāva

Machindaranātha manayā svarūpa²⁷

manoratha²⁸ pure yāya²⁹ māla³⁰ (3³¹)

sundarasulakṣaṇasaṃyukta³² śobhāyamāna³³

Sukhābatī-bhubanayā³⁴ nātha

svava³⁵ prabhu va³⁶ belasa sudṛṣṭi tayāva³⁷

Sukhābatī³⁸ bvanā³⁹ yane⁴⁰ māla⁴¹ (4)

rasana haraṣana Lalitapurasa⁴²

rathasa danāva⁴³ bijyāka

rasa-gaja-ratna-sālayā⁴⁴ dhanī⁴⁵

Surendra⁴⁶ Bikrama Śāha⁴⁷ (5)

Lokanātha biva jita jñāna baradāna (dhu°)

atina sundara khvāla aruṇa² samāna

suraja³ thye thika luyā cithayā samāna (1)

¹ Mal 52 (p. 40); Pu 3 (p. 3 f.); Pu⁴ 4 (p. 4 f.). ² Mal: śrī lokanātha. ³ LR from v.2 onwards jagata-uddhāra, instead of uddhāra nanānaṃ. ⁴ Mal: aruṇayā.

⁵ Mal: juseya. ⁶ Mal: amītāmbha. ⁷ LR: śira. ⁸ Mal: tasya. ⁹ Mal: bisya.

¹⁰ Mal: °pāsa. ¹¹ Mal, LR: jose. ¹² Mal: āsānaṃ. ¹³ LR: voyā. ¹⁴ Mal:

nanānaṃ. ¹⁵ In Mal v.3. ¹⁶ Mal, LR: °matuka. ¹⁷ LR: kanaketa°. ¹⁸ Pu:

karuṇasa. ¹⁹ Mal: kana kuṇḍalaṃ. ²⁰ Mal: karuṇā°. ²¹ Mal: karuṇāna.

²² Mal: svava; LR: svavo. ²³ Mal: nanānaṃ. ²⁴ In Mal v.1. ²⁵ Mal: maṇi°;

LR: °maye. ²⁶ Pu: hāla. ²⁷ Mal: °rupa. ²⁸ Mal: manaratha. ²⁹ Mal: yānā;

LR: yāye. ³⁰ Mal: biva jita 2. ³¹ In Mal v.2. ³² Mal: śudhara śuladāna saṃyukta;

Pu, LR: °saṃyukta. ³³ Mal: svabhā°; LR: śobhāye°. ³⁴ Mal: śukha°. ³⁵ Mal:

svava svava, LR: sova. ³⁶ Mal: o; LR: vo. ³⁷ LR: svayāva. ³⁸ Mal: śukha°.

³⁹ Mal, LR: bonā. ⁴⁰ Mal: yake; LR: yene. ⁴¹ Mal: māla jita 2. ⁴² Pu: °āpurisa.

⁴³ Mal: danāo. ⁴⁴ Mal: ratha-gaja°; LR: -ratana-. ⁴⁵ Mal: dhanī. ⁴⁶ Mal:

surindra. ⁴⁷ Mal: sāhādeba 2.

¹ Mal 33 (p. 23 f.); Pu 43 (p. 60); Pu⁴ 49 (p. 72 f.). ² Mal: arū°. ³ Mal erro-

hose cona palesvānahala⁴ mikhābāna
 Amitābha⁵ tathāgata śīrasa⁶ tayāva (2)
 aneka ratana mānika tisāna tiyāva
 tañ⁷ tañ⁷ hyāuñ vāuñ svāna śīrasa tayāva (3)
 chi pāli nipāyā kosa bandana yānāva⁸
 svaragayā⁹ adhipati¹⁰ lāta chi sebāna (4)
 Punyalachimiyā svāmī Rājyaparakāśa-
 yāta bala biva thava macā bhā:lapāva (5)

10¹

āsā² ji Lokeśvara chi pāli palehalayā³
 lakhalape⁴ anātha ji⁵ svayāva (dhu°)
 sundarī rākṣasanīyā rūpana basya⁶ vana⁷
 vane ji⁸ Siṃhala svayāva
 vanā vanā thāsa vayā⁹ rasikara¹⁰ mana¹¹ juyā
 thava rūpa darasana bila (1)
 bārāha sala juyā dakva loka hmasa tayā
 samudara tare yānā¹² hala
 māyāna li¹³ svayā salahmana kuti¹⁴ vayā¹⁵
 thava nālā yana lita¹⁶ bvanāva¹⁷ (2)
 chalapolayā nāma¹⁸ kāśya¹⁹ caraṇasa²⁰ bhoka puyā²¹
 Siṃhala²² chahma cheñ²³ li²⁴ thyana²⁵
 dayāna juju juyā dharamasa²⁶ loka tayā
 dhanya dhanya²⁷ Lokanātha dhāya²⁸ (3)
 caraṇa²⁹ rāga³⁰ guyā³¹ baraṣa³² thva Nepālayā
 phutakiva³³ pāpamati lokayā
 hlākahmana hlāśya tayā dvana thāsa kṣamā yāśya
 narapati śrī-Rājendra dhāya³⁴ (4)

neously suraza. ⁴ Mal: palesvana hala. ⁵ Mal: abhi tāmbha. ⁶ Pu, Mal: si°. ⁷ Mal: tañ. ⁸ Pu, Mal: bedana yānyāva. ⁹ Mal: sora°. ¹⁰ Mal: atidhipa.

¹ Mal 42 (p. 31 f.); Pu 46 (p. 63); Pu⁴ 52 (p. 75 f.). ² Mal: āsā. ³ Mal: paleyā. ⁴ Mal: lakha lapī. ⁵ Missing in Mal. ⁶ Mal: basa. ⁷ Mal: juyā. ⁸ Mal: conamha, instead of vane ji. ⁹ Pu: vanā. ¹⁰ Mal: rati kara°. ¹¹ Mal: °mana. ¹² Mal: taralapā, instead of tare yānā. ¹³ Mal: litu. ¹⁴ Mal: kutim. ¹⁵ Pu: vala. ¹⁶ Mal: litu. ¹⁷ Pu: bonāva; Mal: buyā. ¹⁸ Mal gives chigu nāma jaka, instead of chalapolayā nāma. ¹⁹ Mal: kayā. ²⁰ Pu: caraṇa. ²¹ Pu: puse. ²² Pu: siṃha. ²³ Missing in Mal. ²⁴ Mal: lihāp. ²⁵ Mal: vala. ²⁶ Mal: dharmasa. ²⁷ Missing in Mal. ²⁸ Mal: dhayā. ²⁹ Pu: camgu. ³⁰ Mal: raga; Pu: nārāṅga. ³¹ Pu: haṃguyā. ³² Mal: baraṣa. ³³ Pu: phutaki. ³⁴ Mal gives ll. 2-4 as narapati rājendra dhāyā // lhākamha anāri siyā vimatisa dayā tayā phutakiva āva mati lokayā //

śrī karuṇāmaya Lokanātha darasana yāya hnām (dhu°)

Gorakhanāthana bhikṣā phvana² vala lokana bhikṣā phvane³ ma bila
nabanāga toka pusya āśrama yānāva dvādaśa barāṣa⁴ vā ma gāka hnām
(1)

Narendradebava Bandhudatta samastana Kakenī sahitana vana hnām
Maṅgala śrī-deśasa japa tapa sādhana kamala kisānina vala hnām (2)

rājāsake phvanāva⁵ Lokanātha hayāva Nepālasa⁶ thyanakala hala hnām
Gorakhanāthana Machindara⁷ khanāva⁸ ānandanam darasana yāta hnām
(3)

thugu la⁹ svayāva nabanāga vanāva musaladhārā pramāṇanam vā gāta
hnām
mahu(?) vā gācakāva āhāra biyāva ānandanam loka rakṣā yāta hnām (4)

pusāvā holīva parakāla svayāva sihnājyā hmati hmati yāta hnām
sihnājyā dhunakāva śrāvaṇa¹⁰-māsasa piṇḍa¹¹-pātra anna dāna bila
hnām (5)

baiśākha-māsaya pārūyā dinasa rathasa¹² danāva bijyāka hnām
Biriṃci Nārāyaṇa atina¹³ haraṣaṇa¹⁴ lokayāta uddhāra¹⁵ yāta hnām (6)

dānayā prabhābana atina puṇya¹⁶ lāse bhābana sampatti jula hnām
baiśākha-māsasa lokana bhā:lapāva thava thava digu-pūjā yāta hnām (7)

khava ma khu svava thva kha su puruṣasyanam¹⁷ khane ma¹⁸ du svayā
Nugala hnām
sambata jhineguli durgāsahitana tacha-lāyā ekādaśī¹⁹ dina hnām (8)

hlākahma śrī-Raṇabahādura mahābīra²⁰ Lokanāthayā mahimā kha nena²¹
hnām
vahma kṛpānam Lagana-jātrāsa āśikha²² biyāva bijyāya hnām (9)

¹ Mal: 38 (p. 27 f.). ² Mal: *phona*. ³ Mal: *phone*. ⁴ Mal: baukhā. ⁵ Mal: phonava. ⁶ Mal: °lay^a. ⁷ Mal: machi miṇcha dara. ⁸ Mal: °vo. ⁹ Mal: thugula. ¹⁰ Mal: *śrābana*. ¹¹ Mal: piṇḍra. ¹² Mal: rathana. ¹³ Mal: atita. ¹⁴ Mal: *harakhana*. ¹⁵ Mal: udhāra. ¹⁶ Mal: *pun*°. ¹⁷ Mal: supurūṣa: syanam. ¹⁸ Mal: *ṣane* nema, instead of khane ma. ¹⁹ Mal: *yakādasi*. ²⁰ Mal: °bira. ²¹ Mal: khanena. ²² Mal: āśika.

^a Mod.

bijyāka śrī-Maṃjudeba bāsana² Nepāla (dhu°)

siṃhayā³ hmasa cosya Candrahāsa⁴-khaḍga⁵ josya

nihma debīpani sātha yāsya

Nāgabāsa-dahanasa subarṇayā palya cosa cosa

jyotirūpa svayambhū prakāsa⁶ (1)

Kāliyā-pramukhana⁷ nāgarājāpani hayā:⁸

thithi⁹ rasa yāsya cona

sukhana¹⁰ kokila ādina¹¹ cakrabāka¹² haṃsana¹³ haṃsana¹⁴

aneka jalapaṃchīyā¹⁵ bāsa (2)

agādha dahaṃ¹⁶ khanā: laṃkhasa ko¹⁷ bvāya gyānā:¹⁸

Kāpotala-parbatasa¹⁹ onā²⁰

deba daitya manuṣyayā manayā²¹ bhāba soyā: soyā:²²

parabata dhyanā: laṃkha chonā²³ (3)

nāgarājāpani²⁴ hayā: dahanasa bāsa biyā:

svayambhūyā²⁵ darasana²⁶ yāya

pyagola-śilayā²⁷ khvāla²⁸ raṃga barṇa²⁹ saha kāla saha kāla¹⁴

narapati Rājendra Bikrama³⁰ (4)

bhagabāna guyā cosa rasana bijyāka (dhu°)

prathamayā bhūmi jusya jalamaya² juse cona

kamalasa jyotirūpa³ darasana bila prabhu guyā cosa (1)

Buddha dharma saṃgha svahmana chahma jusya

biśvarūpa darasana bila jita ana prabhu guyā cosa (2)

tetisa koṭi debagana pūjā yāyata ola⁴ ana

Bramhā Biṣṇu Maheśvara sahita juyāva ana guyā cosa (3)

¹ Mal 40 (p. 30); Pu 42 (p. 59); Pu⁴ 48 (p. 71 f). ² Mal: varasana.^a ³ Mal: hāde de siṃghayā. ⁴ Mal: candrahāla. ⁵ Mal: khataga. ⁶ Mal: hatāsa. ⁷ Mal: hāde kā°. ⁸ Mal: °rājā panāhayā. ⁹ Mal: °thiṃ. ¹⁰ Mal: °anam. ¹¹ Mal: ādinam. ¹² Mal: cakra vamsa; Pu: cakrabāsa. ¹³ Mal: haṃsanam. ¹⁴ Missing in Mal. ¹⁵ Mal: jalapaṃkṣīyā; Pu: jala paṃchīyā. ¹⁶ Mal: dahaṃ. ¹⁷ Pu: kva; Mal: kvo. ¹⁸ Mal: jānā. ¹⁹ Mal: kapotala parvate^b. ²⁰ Mal, Pu: vanā. ²¹ Missing in Pu; Pu⁴: manayāgu. ²² Mal, Pu: svayā svayā. ²³ Mal: chonā bijyāta. ²⁴ Mal: hāde nāgarājā panī. ²⁵ Mal: °bhu°. ²⁶ Mal: darsana. ²⁷ Mal: śilavā. ²⁸ Mal: pyāla. ²⁹ Pu: baṇa. ³⁰ Mal: vikrama dhāla.

^a Corrupt for darasana? ^b Mod.

śrī-mahā-Maṃjuśrīna Candrahāsa-khaḍga jose
lakha dakvo tolatāva jyotirūpa³ pūjā yāka guyā cosa (4)

Candradeba rājā vala jyotirūpa³ toka pula
Śāntikara⁵ nāma jula Paṃcapuri dayakala guyā cosa (5)

Nepālayā chatrapati Surendra Bikrama dhanī
hlākahmayā manoratha⁶ pure yānā biva prabhu guyā cosa (6)

14¹

he² Nārāyaṇaju³
guṇyā sisa rasana bijyāka (dhu°)

hnihnichiyā svatā⁴ una
atina sundara khvāla
javana cakara⁵ jose⁶
khavana śaṃkha⁷ puse⁸ (1)

śilasa⁹ nāgayā phaṇi¹⁰
hnaśasa nāgayā¹¹ pāśa¹²
galasa ko khāse tayā
tulasīyā māla prabhuju¹³ (2)

hlāka-hmayā binatīsa
dayā daya¹⁴ māla prabhuju
danā vayā¹⁵ darasana¹⁶
biva jita Nārāyaṇaju³ (3¹⁷)

Nepālayā chatrapati
śrī-Jaya¹⁸-Bhāskara¹⁹ Malla²⁰
caukhaṇḍa²¹ rājya²² lāya²³
phayakā²⁴ byu Nārāyaṇaju²⁵ (4)

¹ Mal 51 (p. 39 f.). ² Mal: jalā maya. ³ Mal: joti°. ⁴ Mal: *vala*. ⁵ Mal: *si*°. ⁶ Mal: maṇar°.

¹ Mal 19 (p. 12 f.); Pu 4 (p. 4 f.); Pu⁴ 5 (p. 6 f.). ² Omitted in Mal. ³ LR: *nārāyena*°. ⁴ LR: *svotā*. ⁵ Mal: cakrara. ⁶ Mal: *josya*. ⁷ Mal, LR: *saṃkha*. ⁸ Mal: *pusya*. ⁹ Mal: *si*°. ¹⁰ LR; Pu: maṇi. ¹¹ Mal: hanātayā. ¹² Mal: pāṃsaha. ¹³ Mal: kokhāsyata hayātū lasihīyā māla prabhūjū, instead of: galasa ... prabhuju. ¹⁴ LR: *daye*. ¹⁵ LR: *voyā*. ¹⁶ Pu: *daraśana*. ¹⁷ Whole v. missing in Mal. ¹⁸ LR: *-jaye*-. ¹⁹ LR: bhāskra. ²⁰ Mal: jayabhāskara malla jūjū, instead of: śrī ... Malla. ²¹ LR: cavu°; Mal: caukhaṇḍra. ²² LR: *rāje*. ²³ LR: *lāye*. ²⁴ LR: *phayekā*. ²⁵ LR: *nārāyena*°; Mal: bhaya kāva nārāyaṇajū, instead of: phayakā byu nār°.

Sudāmāya lika Nārāyaṇa

thira gana saṃsāra² yā:hma³ ((R))

chahmayā mūlasa ghasa punā tala tiri⁴

chahmayā dulisa⁵ bharosā

chahma baphalāyā⁶ bhvātalana asahala

chahmayā jalakasi-lāsā⁷ (1)

chahmayā jāsa ghyelana⁸ asahala

chahmayā va:⁹ bāpā nasā¹⁰

chahma baphalāyā⁶ hmutu¹¹ nāpa¹² khane thāku

chahmayā ekādasi¹³ āsā¹⁴ (2)

chahmayā khātāsa¹⁵ ajugati¹⁶ lāsā

chahmayā mālā¹⁷ svakaṃ lāsā

chahma baphalāyā⁶ dhigesana asahala

chahmayā¹⁸ bhutulisa bāsa (3)

chahmayā lasikala¹⁹ prāṇa uti tala tiri

chahmayā dathujina tala

chahmayā bhālata deba uti²⁰ tala

chahmayā lvātu lvānā: bāla (4)

Lokanāthayā bālakhana²¹ Śrīnibāsa²² Mallam cina

kali kṣeparapa thva²³ dina

caraṇasa sebālope²⁴ dibya-dhyāna²⁵

thva deha ma siva na²⁶ sila (5)

sundara bibhūti² busā Gauri khava khe tasā

sadāna vasayā gaya thusā

Nandī Bhindī nihma pāsā trisūla³ ḍamaru jvasā

śirasa mukuṭa⁴ luyā pusā (1)

¹ Mal: 9 (p. 6); Pu 5 (p. 5 f.); Pu⁴ 6 (p. 7 f.). ² Mal: saṃsārayā. ³ Mal: jū.

⁴ Mal: tiri. ⁵ Mal: duli se. ⁶ Mal: baphulāyā. ⁷ Mal: jala kasi lāyā nārāyana°. ⁸ Mal: ghyelana. ⁹ Missing in Pu. ¹⁰ Mal: vābāpānasā, instead of va: bāpā nasā.

¹¹ Mal: mhuti(m?). ¹² Mal: nāpaṃ. ¹³ Mal: °daśī. ¹⁴ Pu: āśā. ¹⁵ Mal: °lāsāṃ. ¹⁶ Mal: aja bhuti. ¹⁷ Mal: mālā. ¹⁸ Mal: chahmasiyā^a. ¹⁹ Mal: lasikalāṃ. ²⁰ Mal: uti uti. ²¹ Mal: bālakhanaṃ. ²² Mal: nibāsa. ²³ Mal: thya. ²⁴ Pu: sibā°. ²⁵ Mal: dibe dhyāna. ²⁶ Mal renders this l. as thva deha masi vana sila.

^a Alternative form.

¹ Pu 45 (p. 62); Pu⁴ 51 (p. 74 f.). ² Pu: bibhuti. ³ Pu: °sūla. ⁴ Pu: muṭuka.

yasa gaji dhatūra nasā jatāna sapola hisā
hālayā jabhita jaṃsa⁵ tisā
dhuṃyā cheṃguli lāsā bālaka candrayā chusā
thāsa thāsa bhīna biyā tisā (2)

vosata jhiguli diśā jagatayā vahma pusā
tarahana meba ma du dhāsā
bhagatajanayā āśā phutaku aneka daśā
Tripura-asura jula syāsā (3)

bhāba bhagatīna yāsā saṃsārayā nāma kāsā
molamāla galasa kva⁶ khāsā
hlākahmayā mana tasā va bināna ma du tasā
pure yāva jī manayā āśā (4)

17¹

Kālikā nagabālikā² chalapola jagata-uddhāra³ re (dhu°)

vacu⁴ supāca⁵ samāna śārīrasa⁶ vasata⁷ janikha dhuṃcheṃguli⁸
mola⁹ mukuṭasa¹⁰ kavana cheṃlasa¹¹ moti¹² jhalaka¹³ tayāva¹⁴ re (1¹⁵)

galasa naracheṃla¹⁶ jaghanāsa(?)¹⁷ kvasa¹⁸ -hāra¹⁹ tala²⁰ bhīna²¹ moti²² re
khaḍga²³ khappara²⁴ śūli va²⁵ dabudabu dharalapu pyapā²⁶ lhāta²⁷ re (2)

nugala kuti kuti thayāna ātāputi²⁸ lholā²⁹ pyanaka³⁰ tutina³¹ re
raktabijahma³² saturi daityayā jubhanayāhma³³ hiphutina re (3)

atina bhayaṃkara³⁴ murati³⁵ vahmasayā³⁶ kuli tayā na³⁷ saṃ³⁸ phahana re
Bhūpatīndrayā³⁹ manasa tana mana bhāba bhagati tayāva⁴⁰ re (4)

⁵ Pu: *jasā*. ⁶ Pu: *ko*.

¹ Mal 21 (p. 13 f.); Pu 47 (p. 64); Pu⁴ 53 (p. 76). ² Mal: *kāli kālaka pālīka*, instead of *kālikā na°*. ³ LR; Pu: *jagatā°*; Mal: *jagata udhāra*. ⁴ Mal: *ocu*. ⁵ Mal: *supāyā*. ⁶ Pu: *salīrasa*; Ma: *salīlasa*. ⁷ Mal: *osata*. ⁸ Mal: *dhucheguli sājaga hila yā re*. ⁹ Mal: *molayā*. ¹⁰ Mal: *matukasa*; LR: *makutasa*. ¹¹ Mal: *chelasa*. ¹² Mal: *motiyā*. ¹³ LR: *dhal°*. ¹⁴ Mal: *tayā o°*. ¹⁵ Mal inserts a *jaya* between each v. and the refrain. ¹⁶ Mal, Pu: *°chela*. ¹⁷ Mal: *gajana osa*; Pu: *gajana vasa* -; LR: *gajana vosa*. ¹⁸ Mal: *kosa*; Pu: *-kvasa*; LR: *mosa*. ¹⁹ Mal: *hāla*; LR: *dhāra*. ²⁰ Mal: *ṭala*. ²¹ LR: *bhisye*. ²² Mal: *moṭi bhinare*, instead of *bhīna moti re*. ²³ Mal: *kharga*. ²⁴ Mal: *kharpāra*. ²⁵ Mal: *sarila*, instead of *śūli va*. ²⁶ Mal: *pekā*; Pu⁴: *pyakā*. ²⁷ Mal: *lhāhātina re*. ²⁸ Mal: *ati puti*. ²⁹ Mal: *lhāla-*. ³⁰ Pu: *pyana ka-*; Mal: *-penaka-*. ³¹ Pu: *°tina*. ³² Mal: *rakta bijamha-*. ³³ Mal: *jubhanamhayā*. ³⁴ Mal; Pu: *bhayakara*. ³⁵ Mal: *murūti*. ³⁶ Mal: *vasa mhayā*. ³⁷ Mal: *tayāna kulisa*, instead of *kuli tayā na*; Pu: *kuli tayāna*. ³⁸ Missing in Mal. ³⁹ Mal: *bhu°*; Pu: *bhūpatīndyā*. ⁴⁰ Mal: *tayāo*.

^a Mod. ^b = *tayāo*.

rakṣā yāihma śrī-Guhyakālī²

sebaka yāya mate kaṃkāli

kaṃkāliṇa kacamaca yātasā

hākana³ hāle māli (1)

bhūṭayā sañ jā kuli kuli

āpā āpā naya⁴ phu guli guli

tiṃ jaka tiṃ hnuyā: pyākhana huihma

kavaṃ kaṃkāli (2)

joginī betāla guli guli

nāgayā tisā uli uli

duṣṭabuddhi daityayāta⁵

khaḍgana⁶ pyaṃ daṃka pāli (3)

saṃgrāmasa⁷ syāta guli guli

bākī dakva bise vana suli suli

khaḍga⁸ jvanā:⁹ digi digi khanā:¹⁰

daitya¹¹ syāihma kālī (4)

Kālīm kṛpā taya māli

ma talasā Caṇḍidāsa¹² hāli

kara jori binati śaraṇa ji vayā

chigu tutipālī (5)

Bhabāni thugu dukha phutaki nanānaṃ (dhu°)

bālakayā janmasaṃ² du bika ji pāpasa re

svaye tela³ karuṇā-mikhāna bhabāni (1)

jana dhana bhā:lapāva juyā⁴ adharmasa re

ajñāniyā mana pure yāva bhabāni (2)

yāye ma phu chi bhajana hñihñichiyā dhandāna re

vana yo ji śarīra⁵ ganāva bhabāni (3)

carāṇa śaraṇa biva chi pāli nipāyā kvasa⁶ re

ma te⁷ taye⁸ tākāla vānā na⁹ bhabāni (4)

hlākahma ji bālakayā āśā jula chi chahmayā re

chi binānaṃ ma du jita sahāya bhabāni (5)

¹ Pu 6 (p. 7 f.); Pu⁴ 7 (p. 8 f.). ² LR: -guhye°. ³ LR; Pu: °naṃ. ⁴ LR: naye. ⁵ LR: daityey°. ⁶ LR: khaḍag°. ⁷ LR; Pu: °grāma. ⁸ LR: khadaga. ⁹ Pu, LR: jonā. ¹⁰ Pu, Pu⁴: khānā. ¹¹ LR: daitye. ¹² Pu: caṇḍī°.

¹ MS. ² MS: jaramasaṃ. ³ MS: tyela. ⁴ MS: juye. ⁵ MS: sa°. ⁶ MS: kosa. ⁷ MS: tyā. ⁸ MS: taya. ⁹ Or: vānāva, instead of vānā na.

kāva² rājā śrī-Bhīmasena biva baradāna (dhu^o)

KArāmasa daibana cose hala thva³ bedanā⁴

KHAnāva⁵ ji manasa abhimāna

GAthinahma bidhātāna GHAlakala uvālana

ŊAna⁶ yo ji uinī samāna (1)

CAlāsana gyāva mana dukhayā khañ lu maniva

CHA hnu hnāpā tolate thva prāna

JAnama chu prayojana JHAkarā māyāna kena

ŊAne⁷ ma phuta jasa guṇa (2)

TAya doṣa suyāta niṃ hlāya gohmasayāta

THAva karamasa ma bhināva

DAibayā⁸ nirdayāna DHAna khane ma dayāna

NArakasa janma jula āva (3)

TApa japa yāya mana tapa lātaketa

THAva the thamana bhālapā na

DAYake tuṃ bhālapāva DHAnasa tu tayā mana

NAyā the ma nena thva dhandāna (4)

PARatara sose⁹ jina paraloka oneyāta¹⁰

PHAyāthe jatana niṃ yānā

BAnijāla-janamasa BHAmalapā juyā mana

MA du jita jaśa guṇa (5)

YAthe yānā jatanana ma kava gathe hana

RAñsa¹¹ buva ghāṃsa the ji nyana

LAñsa hitu hiva mana VA yāya he ma siyā jina

ŚArīra ji hnihnichiyā hīna (6)

ṢAci mvāya janamasa aneka cintalapā

SApanā khanā the jaubhana

HAṭhayā¹² chu prayojana KṢAmā-bhāba tiva mana

thva saṃsāra asāra siyāva (7)

jagata-saṃsārana sumalapā Bhīmasena

thva jugasa ma du chi bināna

hlākahmayā tana mana niśi-dina chi caraṇa

tela kṛpā garība khanāva (8)

¹ Pu 25 (p. 27 ff.); Pu⁴ 29 (p. 33 f.); the capital letters indicating the alphabet are not marked in Pu and Pu⁴. ² LR: *kāvo*; ³ LR: *tho*. ⁴ Pu: *na*. ⁵ LR: *khanāvo*. ⁶ LR: *nyena*. ⁷ *nane* here used in the sense of *nane*. ⁸ Pu: *daibayā*. ⁹ Pu: *svase*. ¹⁰ Pu: *vane*. ¹¹ Pu has the correct form *lañsa*, but the form to be expected here is *rañsa*. ¹² Pu: *hatayā*.

21¹

bayari-hma phutakāva Bhīmasena rasana bijyāka (dhu°)

vala cvana vahma dika pūjā phaya li ma lāka²
guṃguli dhūpāya kuṃṇa dakva bhū³ nasvāka (1)

aneka bājana thākā: nyanā cvane va ma chuka
vā hnyayāva kaṭaṭaṭaṭaṃ raṇasa du bvāka (2)

heguli mikhā kase tamana puliṃ cvāse
ātāpāti pi kayāva duśāsana syāka (3)

va ti ma du balalāka hi tvanāva⁴ ati gāka
lvāka-thāsa phacina mi cyāka (4)

dhuṃ kisi kalaṃ kāse siṃhahma⁵ yākuṃ pyāse
sala catā vāse sana ana su ma gvāka (5)

mokṣa ji svahmana lāka phayāthya binaya yāka
chi pāli nipāyā kvasa⁶ biva jita bāsa (6)

22¹

Gaṇapati² deba bhajalape svava svava sadāna (dhu°)

Airābata-kisi-khvāla cvāpu-una-sundara
Bāmana theṃ bāgala mikhā jā svagala (1)

thāsa thāsa nāga-tisā bāghaṃbar nāsā
pā laina madhi josā gasā bhatiyā nāsā (2)

gaṇayā nāyaka dhāla pūjā hnāpā³ kāla
bighana bipatti⁴ dūra bila siddhi-phala (3)

paṃca dubāla jula Nepālasambatasara
kara jori bāraṃbār Biśvahaṛṣana hlāla (4)

23¹

sadāṃ Śāradā chī nāsī pādukāyā
aneka prakāraṃ namaskāra dhāyā
dako śāstrabidyā bio chiṃ nanānaṃ
jitah² chiṃ kṛpānaṃ bio buddhijñānaṃ (1)

¹ Pu 7 (p. 8); Pu⁴ 8 (p. 9 f.). ² Pu: *limalāka*. ³ Pu: bhu. ⁴ Pu: *tonāva*.
⁵ Pu: *siṃhama*. ⁶ Pu: *kosa*.

¹ Pu 41 (p. 58); Pu⁴ 47 (p. 71). ² Pu: *gana*°. ³ Pu: *nhā*°. ⁴ Pu: °*pati*.

¹ Pu¹ 41 (p. 59 f.). ² Metri causa for jita. ³ Pu¹: deba. ⁴ Pu¹: yāta, but the

chigūlī mahātmye samudrapramāṇe
 anekai kabīndrai ma phu pāra one
 Surendrādi-debaṃ³ chike bhakti yātā⁴
 muni Byāsa yogī dakoyā chi mātā (2)

atī bhīṇa mūrti tuyū phaṭkiri⁵ them
 chi khvālyā prabhābaṃ puṇṇīsyā śaśī them
 kalācandramā chī śire svāna ho them
 mikhā chī samānaṃ ma dū bānalākā⁶ (3)

musūhūṃ hñilāyā prabhā candra hñilaṃ
 nipā kuṇḍalaṃ sūryayā teja gelaṃ
 gale motiyā mālaṃ bānalākā⁶
 saphū akṣamālā jvase bena⁷ thālaṃ (4)

sadā haṃsayā hme chigū pāli dīlaṃ
 tuyū bastra lūyā tisā 'neka tilaṃ
 dako lokayāke hmutūsaṃ chi dīlaṃ
 athem Bākabāṇī dhakaṃ nāma silaṃ (5)

dako kinnarī apsarā chī lukhāsaṃ
 hnithaṃ nṛtyagītādi yānā hathāsaṃ
 mṛdaṃgādi bājā thva mīsenā thālaṃ
 timiti-tilandhādi rāgādi dhālaṃ (6)

muni Nāradādiṃ phako stotra yātaṃ
 kṛpāpūrṇa dṛṣṭiṃ bilā 'neka śāstraṃ
 ma phū chī bakhānaṃ jinaṃ yāya mālaṃ⁸
 gulī nona vātaṃ ulītaṃ chi nāmaṃ (7)

Śibā Bhāratī Śāradā Bākabāṇī
 Jagadrājñīnī⁹ Biṣṇuśaktir¹⁰ Bhabānī
 chike bhakti yāse thathe stotra yāyū¹¹
 thvamhaṃ bhā:lapāgū dako pūrṇa lāyū¹² (8)

nigū gūṃ dathūsaṃ chi tānā mitīsaṃ
 kuje (?) pauṣa kṛṣṇaḥ tithī aṣṭamīsaṃ
 thutī bipra Lakṣmīsunaṇḍāna¹³ boṇā
 jitaḥ siddhi bidyā chi pālīsa phoṇā (9)

metre requires yātā. ⁵ Pu¹: *phat*°. ⁶ Pu¹: °lāka; cf. n. 4. ⁷ Pu¹: bane. ⁸ Pu¹: māla; cf. n. 4. ⁹ Pu¹: jagatrā°. ¹⁰ Pu¹: *biṣṇu śaktir*. ¹¹ Pu¹: *yāyu*; cf. n. 4. ¹² Pu¹: *lāyu*; cf. n. 4. ¹³ Metri causa for °sunandana; Pu¹ has °dana.

24¹

Kacchapāla-parabata² cosa basalapā dila vasa
Amitābha³ šire⁴ tase dhyāna (1)

aruṇayā barṇa⁵ vasa⁶ hīrāmōti mālā hmasa
jājvalyamāna⁷ vasa⁶ thika (2)

lokasenam⁸ phvana⁹ vala dhayāguli bila china¹⁰
jita chatā prasanna juye mālā (3)

svava svava ji pāpiyā khvāla cāhnam¹¹ Nekhu hāla them¹² hāla
ānandādi lokeśvara deba (4)

śarīrasa¹³ thva¹⁴ byādhinam¹⁵ pīralapā cvanahmasa¹⁶
mrtyukāla tare yānā biva (5)

ane ane baidya¹⁷ kyanā¹⁸ nānā upacāra¹⁹ yānā²⁰
ma²¹ gyala²² yo jita upakāra (6)

cāhnam²³ hninam²⁴ sumalapā vasayāke²⁵ bhakti²⁶ yānā²⁰
ji khanāva²⁷ dayā taye mālā (7)

thugu duhkha phutakīhma²⁸ chalapola chahma²⁹ jaka khanā³⁰
āsāna vayā³¹ chi bharosāna (8)

ajñāniyā³² abatāra nrpati³³ śrī-Jayabīra³⁴
śrī-Jayaprakāśa³⁵ Malla (9)

hlāka-hmayā³⁶ deha datale mihmasayā prāṇa cvatale³⁷
svaya³⁸ tela karuṇā sudrṣṭina (10)

25¹

kapaṭiyā māyāna kenyā he rāmā (dhu°)

hnyavasa ji² donyā chi pālī³ ma jonyā sukhayā rasa tu lenyā
lobhasa du binyā⁴ thira tāse conyā Jamayā pāsa ma khanyā (1)

¹ Pu: 8 (p. 9); Pu⁴ 9 (p. 10 f.). ² LR: kacche°. ³ LR erroneously °tāma.
⁴ LR: sile. ⁵ LR: barana. ⁶ LR: vosa. ⁷ LR: jājolem°. ⁸ LR: °syenam.
⁹ Pu, Pu⁴; phona; LR: phana. ¹⁰ LR: chinam. ¹¹ Pu: cānh°; LR: cāhna. ¹² LR:
the. ¹³ LR: śarīl°. ¹⁴ LR: tho. ¹⁵ LR: °na. ¹⁶ Pu, Pu⁴: conamhasa; LR:
conahmasam. ¹⁷ LR: baidye. ¹⁸ LR: kyanā. ¹⁹ Pu, Pu⁴: upakāra.
²⁰ LR: yānam. ²¹ LR: mo. ²² LR: gyela. ²³ Pu⁴: cāhnam. ²⁴ Pu⁴: hninam;
LR: hnina. ²⁵ LR: vosa°. ²⁶ LR: bhagati. ²⁷ LR: khanā. ²⁸ Pu, Pu⁴:
°imha. ²⁹ Pu, Pu⁴: chamha. ³⁰ LR: khanam. ³¹ LR: voyā. ³² Pu, Pu⁴:
agniyā; LR: aganiyā. ³³ LR: nipati. ³⁴ LR: -jaye°. ³⁵ LR: -jaye°. ³⁶ Pu,
Pu⁴: hlākamhayā. ³⁷ Pu, Pu⁴, LR: cot°. ³⁸ LR: soye.

¹ Mal 1 (p. 1). ² Mal: ji. ³ Mal: pālī. ⁴ Mal: tu donyā. ⁵ Mal: hitana ji.

hita ji ma(?)⁵ kanyā hnasasa ma thanyā āva nugala ma chinyā
anārya⁶ manana limala ma khanyā ma khu la lapusa du binyā (2)

purāṇa ādina tantra mantra japa tapa daka jina⁷ bonyā
hnihnichiyā⁸ dina khiuṃ juse vana chi nāma kāya ma lānyā (3)

aneka bidhina⁹ narayā patina Malla¹⁰ Mahīndrana¹¹ hlānyā
chu yāya dāsīna(?) chemā(?) ji² pāpiyā Kṛṣṇayā dāsanam hlānyā (4)

26¹

upamā chu taya khvāla² lamkha śobhā palesvāna
hlāva chana hmutusisa gvāla-tina jita phola (1)

lasikalā³ khanyāva samālasa sapa: bosya tayā
hlāva chana hninasa phuta⁴ candramāyā maya (2)

Lokanāthayā bālakhana Śrīnibāsa Malla cinā
surapati biva hāku gahalayā lana (3)

27¹

mayanā uti² tāyā Lachimī uti tāyā
bahilīsa bosa tayā Taleju debacā tuṃ tāyā (dhu°)

va he maiyā gvāli jā bānalāka
nakatini polāgu³ kheṃkholā tuṃ tāyā (1)

va he maiyā pilāko bānalāka
nakatini khānāgu tusicā tuṃ tāyā (2)

va he maiyā khanapā bānalāka
nakatini thanāgu phomgacā tuṃ tāyā (3)

va he maiyā bayatū jā bānalāka
nakatini chināgu dalūcā⁴ tuṃ tāyā (4)

va he maiyā tutu jā bānalāka
nakatini thanāgu ja:dhumeā tuṃ tāyā (5)

va he maiyā vā jā bānalāka
nakatini polāgu³ dhāleguli tuṃ tāyā (6)

va he maiyā netā jā bānalāka
nakatini chunāgu kheṃocā tuṃ tāyā (7)

¹ Mal: anārī. ⁷ Mal: jīna. ⁸ Mal: nhīnī chiyā. ⁹ Mal: bidhīna. ¹⁰ Mal: nala. ¹¹ Mal: mahin°.

¹ Mal 10 (p. 7). ² Mal: khyāle. ³ Mal: °kala. ⁴ Mal: saphuta.

¹ Pu 39 (p. 56); Pu⁴ 44 (p. 65 f.). ² Pu: ti. ³ Pu; Pu⁴: poml°. ⁴ Pu⁴: dhalu°.

va he maiyā mikhā jā bānalāka
nakatini thvayāgu palesvām tuṃ tātā (8)

va he maiyā khvāla jā bānalāka
nakatini luvagu candramā tuṃ tātā (9)

28¹

nānī maiju sapala bānalāka nakatini tulāgu katucā them (1)
nānī maiju sihnala bānalāka nakatini lulagu candramā them (2)
nānī maiju pilāko bānalāka nakatini valagu barṣā-tusi them (3)
tuti silā lusi dhyanā ala tātā nakala kayā (4)
nānī maiju lo:vanāpugu sapanāsa khanahma them (5)

29¹

hāya hāya sundarī² tiriya cha gana nāpa lāya (dhu°)
pūrbīyā doriyā re lyāseyā pūrbīyā doriyā re
pūrbīyā doriyā re sajjanī kutiyā gāi³ re
ma soyā⁴ lana ma siyā re (1)
sihnajā ma bāla re lyāseyā sihnajā ma bāla re
sihnajā ma bāla re sa-bvāñy⁵ (?) apāla re
gathina kapāla misāyā samhāla re (2)
pakali-sapala re lyāseyā pakali-sapala re
pakali-sapala re uphola niphola re⁶
laona-jiphola-svāna jā chaphola re (3)
sihnajā phatālā re lyāseyā sihnajā phatālā re
sihnajā phatālā re⁶ mikhāsa ajala re⁶
ohmayā nakala kane ji ma sayā re (4)
bāgali lanayā re lyāseyā bāgali lanayā re
bāgali lanayā re⁶ abali puliyā re⁶
culyā jā ohayā mukhuli luñyā re (5)
chitayā patāsi re lyāseyā chitayā patāsi re
chitayā patāsi re⁶ tukicā guliyā re⁶
maichu ohayā hlākahma lyāseyā re (6)

¹ Mat 120 (p. 106 f.).

² Mat 29 (p. 28 ff.). ³ Mat: sumdhari. ⁴ Mat: gāi. ⁵ Mat: svayā. ⁶ Mat: sa puya. ⁶ Missing in Mat.

30¹

rasikala² nāse³ mikhā maimcā vāyo thana bhatīcā (dhu°)

camcala⁴ misācā candramāyā khvālacā⁵

bipulina bānalāka thva⁶ sapa:cā

tinikhātayā lanacā punachityā patāsīcā

janikhayā dyāpulisa pulanālacā (1)

pathamayā iṣṭacā manana matenācā⁷

ghasa punā cupā nayā taya⁸ bahacā

rasikala kothācā pathim hinā khātācā

macākhācā ma dutale dene⁹ bahacā (2)

rasikala lyāsecā sihnājyāyā bhalicā

pyahnu¹⁰ khuhnu¹¹ nvāke baha thva⁶ lyāsecā

bhaṃgabhiṃga lākacā khvāla ati sundarīcā¹²

dene⁹ dhakā: sola¹³ onām¹⁴ nāti tīcā (3)

31¹

Caṃchimicā² chana gathe hnelana³ ma cāyā (dhu°)

ati bhinakagu cisvāna kanthayā⁴ dune holagu svāna

kāse chuka ma du thvase chuka ma du svāna jhvāla juyā phuta

Caṃchimicā chana gathe hnelana³ ma cāyā (1)

simāsa sayāva cona ati bhina hninaphala

kāse nava sunāna ma du biṣa uti jula

Caṃchimicā chana gathe hnelana³ ma cāyā (2)

nānāraṃga svānayā bāsa sugandha juyāva cona

bhavarāyā bāsa ma du jhvāla juyā phuta

Caṃchimicā chana gathe hnelana³ ma cāyā (3)

lāhā pona ma oyā⁵ hmicā pona ma oyā⁵ māi

khāpā dhigidhigi yānā

Caṃchimicā chana gathe hnelana³ ma cāyā (4)

pakhā pulā oya⁶ lā jhyālaṃ gayā oya⁶ lā māi

khāpā dhigidhigi yānā

Caṃchimicā chana gathe hnelana³ ma cāyā (5)

¹ Mat 43 (p. 42). ² Mat: la°. ³ LR: nyāse. ⁴ LR, Mat: °cara. ⁵ LR, Mat: °racā. ⁶ LR: tho. ⁷ LR: matyen°. ⁸ LR: taye. ⁹ LR: dyene. ¹⁰ Mat: pyanu; LR: pyehnu. ¹¹ Mat: khunu. ¹² Mat: sundha°. ¹³ Mat: svara; LR: sora. ¹⁴ LR: vonām.

¹ Mat 68 (p. 72 f.). ² Missing in Mat. ³ Mat: phelana. ⁴ Mat: kāmthayā. ⁵ Mat: vayā. ⁶ Mat: vaya.

32¹

gumāna khaññ chatā hlāya ma te re maiju gumāna khaññ (dhu°)
hitu hinā tyācā sapa: hnātikāsa hāku sihna:
nīlaraṃgayā vacusvāna khvāle kva svava² re maiju (1)
punichityā patāsi sāthanayā lana maiju
bhulāy-gāyā³ domgā kenā: hekā yani so maiju (2)
tutisa pāyo: maiju lāhātisa⁴ luñyā culyā
akhabariyā aṃgū kenā hekā yani so maiju (3)
hmicāsa aja:salā battāsa sihna: maiju
halabiyā hnāyakam kenā: hekā yani so maiju (4)
sahmā: yāya katicā siṃca phāya natū maiju
tulakāyā sacikā kenā: hekā yani so maiju (5)

33¹

chimi māma gyānāpu chimi abuju tyāṃgrāpu²
cha chahma atina yayāpu (dhu°)
gācotam gvāli pū patāsinam pāli pū
chunā vala campāsvāna khvāla bāpā pū (1)
sapala ji seni³ sihnala ji huyi⁴
jimi māmanam jita: nvāi hnām (2)
sihna: yāta cha suki lanayāta ni suki
samālayā mula jula nyā suki hnām (3)

34¹

va chu galli thva chu galli Makhamtvāyā galli re
Pānabatī maiyām hnyānā va:gu siṃkhvā kiya kalli re (dhu°)
hisidu hāi kalliyaṅgu tārā tārā sala re
jigu mana lākā: cha lā suru suru vana re
āse re āse māyājāle lākā: re
vane ma te pulu pulu khvāla jaka svayā: re (1)
gācā jula paṃcaramgī dhāmcā chaṅgu guli re
svava lise svaya ma gā: guli cha nakalī re
sva: them ma sva: them evaṃka svayā evanigu² bāni re
gathe lo:maṃke jinam khaneva hniliṅgu³ re (2)

¹ Mat 107 (p. 99 f.). ² Mat: *sova*. ³ Mat: *bhulāgāyā*. ⁴ Mat: *lāha*°.

¹ Mat 117 (p. 105). ² Mat: °*pū*. ³ Mat: *senī*. ⁴ Mat: *huyī*.

¹ Mat 123 (p. 107 f.). ² Mat: °*nīgu*. ³ Mat: °*līgu*. ⁴ Mat: *cone*. ⁵ Mat: *kyana*.

svām musukā: them chanam musu musu hnīlā: re
ghala byakum cyānā vāgu ati hisidugu re
kelehana mikhā kanā: mana hare yāta re
gathe yānā evane⁴ ji na piratina kena⁵ re (3)

35¹

Rājamatī kumatī jike va:sā pirati hāya² bābā Rājamaticā
Rājamatī ma bila dhā:sā Kāsī vane³ tela bubā hayā byu Rājamaticā (1)
sañ dhā:sā kuli kuli mikhā dhā:sā bālā bālā
Sakvamiyā⁴ hmyāyamacā⁵ lā
khvā: dhā:sā tuyū khvā: khvāle niga: tī du
Tāhānaniyā Rājamaticā (2)
kheñkholā dhyākve dam pasa:-baji dhū dam Rājamatī bhulusulu dam
Rājamatī gana du Itumbahāle chahma du hayā byu Rājamaticā (3)
hnāpā va:hma⁶ Tahrithakum lipā va:hma⁶ Cihrithakum
vayā⁷ lipā Rājamaticā
Tahrithakum ma yo jita: Cihrithakum mile ma jū
Rājamatī byāhā yānā byu (4)
Tahrithakumyā tāyo: du Cihrithakumyā pāyo: du Rājamatiya bijakani du
bijakani maruhma kalā: jita: ma yo bubā hayā byu Rājamaticā (5)
Tha:neyā Thañhiti Ko:neyā Kohiti
bice lāka Maruhiti
Maruhiti la: kā: vanam tago: lomhate luphim hānā:
Rājamatī thasa: pāla hnām (6)
tisānam tiyakā: Gujarātī puyakā: Rājamatī byāhā yānā byu
Rājamatī bila dhā:sā Kāsī vane ma khu bubā hayā byu Rājamaticā (7)

36¹

māyā re ratna ji nam² chamke māyā (dhu°)
cham lā nanī baji hlula cha pvākala jita: bila
māyām byūgu svakam³ baji nam mākuse evana re ratna
ji nam² chamke māyā (1)
hnigayāgu sapanāsa chava jiva jula dhakā:
jurujāru danā: jinaṃ javaṃ khavaṃ svayā re ratna
ji nam² chamke māyā (2)

¹ Mat 144 (p. 117 f.). ² LR: *hāye*. ³ LR: *vone*. ⁴ LR: *sakvom°*. ⁵ LR: *hmyāyem°*. ⁶ LR: *vohma*. ⁷ LR: *vogā*.

¹ Mat 145 (p. 118). ² Mat: *jinaṃ*. ³ Mat: *sokaṃ*. ⁴ Mat: *kṛṣṇa*. ⁵ Mat: *rāma*.

ma du hīrā ma du jyāna ma du kṛṣṇā⁴ ma du rāmā⁵
 svayā svayā theṃ mana jigu jula re ratna
 ji naṃ² chaṃke māyā (3)
 māmāṃ bila mahri chapā bubām bila dhyabā niga:
 bachi bachi ine dhakā: vavā re ratna
 ji naṃ² chaṃke māyā (4)

37¹

tata:go:gu bhimpū bājyo: vane dhumkala
 dhana mayaju pihām vava ma tya: ni lā (dhu°)
 āśākuti khvālaṃ guli svaya laṃ laṃ
 chako: jhyālaṃ svaya chaṃ ma jyū ni lā (1)
 bāhrāy evane theṃ cha evaṃ evanīgu gana theṃ
 thuli khañ na hanā haya chaṃ ma jyū ni lā (2)
 evaṃ evaṃ chaṃta piyā: hnāyapaṃ natukhaṃ phāyā:
 Kanaphatā² juya ji māli na³ lā (3)

38¹

halabīyā hnāyakaṃ data svaihma ma du ni pāsā (dhu°)
 kothā-jolaṃ phukkaṃ data bhutū-jolaṃ phukkaṃ data
 dakko bastu chyalihma ji suṃ he ma du² ni pāsā (1)
 hnine anenepiṃ khañ cāhnaṃ hmagase ipiṃ he hmanī
 sadāṃ tha:hma dhāihma³ jita: chahma he ma du² ni pāsā (2)

39¹

pyākhana huyā the² nyāsi vane savahma huṃ va:hma lyāsecā (dhu°)
 khvāla-una hyāuṃcā palehala mikhācā
 kapālasa tinā tala hyāu sihna:cā
 sapalasa chuse tala dhālepativānacā
 ma svayā³ the svayā hala bāga: mikhācā (1)
 lāhātisa culyācā galapatasa tāyo:cā
 hnāyapanasa dava bāna luñyā mukhu:cā
 phise tayā lanacā nuga: bachi ma hnyācā
 ma chinā the chinā vala tutipālicā (2)

¹ Mat 150 (p. 120). ² Mat: kānaphattā. ³ Mat: mālina.

¹ Mat 151 (p. 121). ² Mat: maru^a. ³ Mat: dhāyahma.

^a Mod.

¹ Mat 75 (p. 80 f.). ² Mat: tha. ³ Mat: so°. ⁴ Mat: so.

chatuhmayā thātacā sva⁴ ti tika bānacā
 ji manayā rasa ma syū chu lyāsecā
 yāya ma te ghasicā ji ati saramacā:
 nayā tayā gvālatina kāyu netā:cā (3)

40¹

nuyo sakhī gupatana phire² (?) yānā svaya (dhu°)

śrī-paṃcamīyā deba Sarasvatī māju
 phala bila³ vasase(na)⁴ lājyā thājyā sayake (1)

nānā loyā tvākasvāna biya gvahmayāta⁵
 su puruṣa ma khanāva uyini⁶ the nēna⁷ re (2)

lāle svāle jāo ghāsa pāta cula⁸ svao
 svale svale sakalasa⁹ ritu ati hila re (3)

jhaṃgala¹⁰ susalana jula jita nēnā
 kokilayā sva la nēne manasa dhāla re (4)

gucosa¹¹ si jāo svaye mana ma du thira
 saha yāye ma jio mana basanta caṇḍāla re (5)

sakala sukhelana¹² attara-lepana¹³
 tava hnuchim¹⁴ ma du jita jaubhana ji khele re (6)

dhairaja¹⁵ yāo chana basanta-hūrisa
 dāsa Tulādhara na¹⁶ khe binatina svaye re (7)

śrī-Bhūpālendra¹⁷ Malla¹⁸ dharama sadāna
 sumarapā vasa¹⁹ guṇa²⁰ jagata-uddhāra re (8)

41¹

citta tase kane sakhī dhanya upāya
 va puruṣa mukha-darasana gathe yāya (dhu°)

samaya basanta-ṛtu manasa udāsa
 thathina belasa vasa paradeśa bāsa (1)

¹ Mat 5 (p. 4). ² Mat: phale. ³ Mat: birao. ⁴ Mat: sase. ⁵ Mat: gohma°.

⁶ Mat: °ni. ⁷ Mat: nyana. ⁸ Mat: cola. ⁹ Mat: sakarasa. ¹⁰ Mat: °gara.

¹¹ Mat: °cora. ¹² Mat: °erana. ¹³ Mat: attara repa. ¹⁴ Mat: hūchim.

¹⁵ Mat: dhairaja. ¹⁶ Mat: tolādhara. ¹⁷ Mat: bhūpārendra. ¹⁸ Mat: mala.

¹⁹ Mat: osa. ²⁰ Mat: guṇa.

bhamara hālā vala jilasvāna juka
kokilayā sala nyane manasa ma chuka (2)

lālya svālya apamāsa buñ hova khanyāva
hnihnichiyā² ji sarila vana yo ganyāva (3)

Malaya-phasana hmasa yasana the dika
adhika³ chu hlāya pāsā candramā ma hika (4)

hlākahma⁴ Lachimiyā svāmī Pārthibendra hlāya
gohma⁵ o gulisa helā vahma⁶ va na lāya (5)

42¹

thava chemsa taya ma te lami āmāju mele biyā chvava² hnām (dhu°)

lyāse ji juse vala taya ma phu ji nugala
thava mana thamanam ciya ma phu hnām
puruṣa ma du jita mana citta taya gathe
jaubhana khelalape ma du hnām (1)

ma lu mane ma phu jinam gathe saha yāya thani
naya mana ma du thva dhandāna hnām
ma chunāpu jula dhakā: lāchi-phale evam[va] vanām
mijaṃtasem gāco: jvanā yana hnām (2)

atara nasvāla dhakā: bila jita bahanisa
ji manasa thuyā tu tāyā hnām
sati khunu polā svayā³ bhoteco:yā lana jula
kapaṭana lāiva ma tāyā hnām (3)

ma siyāhma mijana nāpa biśvāsa yāya ma te
vane māla āmājuyā chemsa⁴ hnām
bvanā⁵ biva āmājunam honakiva daibanam
ji karama gathe jui ma siyā hnām (4)

sihnājyā vane dhakā: bvanā⁵ yana āmājunam
cha mohala jyālā kayā bila hnām
vā pinā phasam pula lasikala prabhu lula
Kolakhu-debana honakala hnām (5)

¹ Mat 2 (p. 2). ² Mat: *hnini*°. ³ Mat: *adika*^a. ⁴ Mat: *hlākama*.

⁵ Mat: *goma*. ⁶ Mat: *vama*.

¹ Mat 36 (p. 35 f.). ² Mat: *chova*. ³ Mat: *soyā*. ⁴ Mat: *chesa*. ⁵ Mat: *bonā*.

^a Corrupt form of *adhika*.

43¹

jigu mana bvayakā ta:hma va he mijaṃ kha: māṃ (dhu°)

puhnisiyā barta evanā Sengudeke vanā
tañyā kvasaṃ² nāpa lā:hma va he mijaṃ kha: māṃ (1)

maṃgalabārayā apasaṃ evanā Marudeke sebā yānā
gāco: jvanā: sālā ta:hma va he mijaṃ kha: māṃ (2)

aṣṭamiyā barta evanā Cobhā:deke vanā
mikhā lvāka isrā yā:hma va he mijaṃ kha: māṃ (3)

chapā khāpā cāyakā tala chapā khāpā tinā tala
ma svayā theṃ svayā evaṃhma va he mijaṃ kha: māṃ (4)

44¹

beli yānā: bākhañ ja ma vaṃ ni sulu puyā sabada tāla
pithā vane tohala cinā bhāju nāpa lānā (dhu°)

chi jhāyu Bāgamatī² snāna ji vane Guhyeśvari³
hnyāthe ma lātana lākā khvāla bhati svaya⁴ (1)

chi jhāyu Biṣṇumatī⁵ snāna ji vane Bidyeśvari⁶
hnyāthe ma lātana lākā svāna chapho: biya (2)

java lāhāti kalali jvase⁷ khava lāhāti patāsi tha suse
ni khe nipu pilāko bvase⁸ vana lyāse nyākum kāse (3)

hnātikāsa hāku sihna: kapālasa tārisvāna
chitayā patāsi sināva⁹ vana lyāse nyākum kāse (4)

45¹

māyāṃ² kyamhma Siṃtalicāyā mikhāṃ khvabi hāla yo māṃ (1)

bhujim lā:hma māyabilicāṃ so culubiyā: kala³ yo māṃ
Hijākhusi vasa: hyūhma mājubhatam kyana yo māṃ
dyāṃ kve evanā ālu lyūhma Sukudājum kyana ana
kaci lābhā hyāuñ thom jvanā: Siṃtali vana ana
sasi ālu cha puca: kayā lyūnem ālum kayakala yo māṃ (2)

¹ Mat 152 (p. 121). ² Mat: *kosam*.

¹ Mat 116 (p. 105). ² Mat: °ti. ³ Mat: gujy^{ca}. ⁴ Mat: *soya*. ⁴ Mat: °ti.
⁶ Mat: bijy^{ca}. ⁷ Mat: *jose*. ⁸ Mat: *bose*. ⁹ Mat: sināmha.

^a Popular pronunciation.

¹ Mat 164 (p. 131). ² Mat: māya. ³ Mat: *culubiyā kala*. ⁴ Mat: *gathe*.

Hijākhusi-buñ thaum mamta ta:sim-bhājum pajani yāta
 sāhūm linā: Sukudāju phārim pulā vana yo mām
 tāyo: tuki suike dhakā: hekā vaṃgu tā he data
 chu chu jula gathya⁴ jula sunām chuṃ he dhā:gu ma khuta
 pau naṃ chapau va:gu ma khuta Sukudāju naṃ va:gu ma khuta (3)

46¹

ji cvane² lāchikothā-jhyāle (dhu°)
 hma jaka siya dhuna natasuta maru ni
 na chaka: na tuse jhāla re gunnā dāju
 akhbariyā³ aṃgū chapā phvane e gunnā dāju (1)
 tāyala tukicā china jita bilasā
 hnāyapana daṃka du mundri re gunnā dāju
 akhbariyā³ aṃgū chapā phvane e gunnā dāju (2)

47¹

taya ma te ji duḥkha² yānā bhāju chi cheñ bvanā yañva hnām (dhu°)
 chiva jiva jula dhakā: nanikatakam sila bhāju
 śaramana pi svaya ji ma chālā hnām
 hnihnichiyā³ śire⁴ tase chi tu chi tu nāma kāse
 sadāna ji thava cheñsa cvane lā (1)
 ji cvanā thava cheñsa hlāke hala bāraṃbāra
 mele chvayayāta khabu jula hnām
 chike ji ma khutasa bhāju gupata khañ byāya dhuna
 nanānaṃ ji chi cheñ bvanā yañva hnām (2)
 chana jā vāya dhāla jina chaṃta yane jula
 hnyathu nāpa mile juyā cvane phayu lā
 misāyā bāni ma bhim lithu hnyathu lvānā juyu
 kalahanaṃ ji cheñ phuke ma du hnām (3)
 duḥkhayā khañ hlāya jina meba ma du chi binānaṃ
 tiva jita mana bacana biyā: hnām
 ati duḥkha jula thani dharma tiva bhāju china
 chu yāya karamayā khyāla hnām (4)
 chāya hatāsa cāyā yane jula chaṃta bvanā
 thava cheñsa cvane chana mana ma duṣā
 chana māma bubāyāke loka paṃca khañ⁵ hlākāva
 lākhā-mahri biyāva yane hnām (5)

¹ Mat 133 (p. 113). ² Mat: *cone.* ³ Mat: °*riyā*.

¹ Mat 32 (p. 32). ² Mat: *dukha*. ³ Mat: *nhinichiyā*. ⁴ Mat: *śihre*. ⁵ Mat: *kha*.

nirabuddhi misājāti hāya (dhu°)
 nakva nāpa lānā bele atina sundara
 moha yāye re vāhā re vāhā
 dhakāva jina musuhuna hnīlāva re (1)
 bāya mana tala china bāyāna chu bāna
 gina vane re vāha re vāhā
 gina vane gina evane² evane² thāsa ma du re (2)
 svava prabhu svapuruṣa svayāna chu bāna
 lātalena re vāhā re vāhā
 lātale bhā:lape ma phu vānānam³ li ma lāka re (3)
 yayā yathe tala china manayāta apayaśa chāya
 narapati re vāhā re vāhā
 narapati Pratāpa Mallayā subacana re (4¹)

bhāju siyā meba ma siyā
 āśā chi he chahmasiyā
 sihnājyā onayā² lañ dāka ma siyā
 nugala chike tayā vayā hnām (1)
 yaubana nakoyā³ taruñi ji juyā
 pusāmi ma dayakam⁴ cone ma phayā
 bela jula kāmāyā aceta ji juyā⁵
 thava mana thamam⁶ ciya ma phayā (2)
 daibana⁷ biyāyā jita⁸ thuyā kayayā⁹
 thuli chike jina dhayā hnām
 śobhā misāyā mikhā nigolayā¹⁰
 bāgola¹¹ mikhā¹² kane ma sayā (3)
 lanayā dune cona byāla nigolayā¹⁰
 chita biya¹³ dhakā: mati¹⁴ tayā hnām
 lasikala ji ma siyā taruñi ji juyāyā
 mana ma va ni¹⁵ gohma¹⁶ mijanayā (4)

¹ Mat: 1 (p. 1); Pu 23 (p. 25); Pu⁴ 27 (p. 30 f.). ² Mat, Pu: cone. ³ Mat: vānā nam. ⁴ Missing in Mat.

¹ Mat 42 (p. 41 f.); Pu 30 (p. 36 f.); Pu⁴ 34 (p. 42 f.). ² Mat, Pu: vanayā; LR: vonayā. ³ Mat, Pu: nakvayā. ⁴ LR: dayek°. ⁵ Mat: juyāyā. ⁶ Mat: thama-nām. ⁷ Mat: debana. ⁸ Mat: jina. ⁹ Pu: kayā. ¹⁰ Pu, Pu⁴: °gvalayā. ¹¹ Mat, Pu: bāgala. ¹² Mat erroneously misvā. ¹³ Mat omits biya. ¹⁴ Mat, Pu: matī. ¹⁵ Mat: vaṃni°. ¹⁶ Mat, Pu: gvahma. ¹⁷ Mat erroneously zina.

hmiga jina¹⁷ ma siyā thani jina siyāyā
 āva jina tolare ma phayā
 chi he¹⁸ dhakā:¹⁹ conāyā bharosā ma tayā²⁰
 manayā sukha bhoga davayā (5)

50¹

piratiyā puruṣana vānā ji tathala (dhu^o)

jhāla yo Sadeśa² jula yo banabāsa³
 juyā ji mana ati bilāsa
 osayā⁴ caraṇasa⁵ cone ji ati rasa⁶
 juyā ji mana ati hatāsa (1)

manana bhā:lapā the⁷ ma tila⁸ daibana⁹
 tolatāva¹⁰ ona¹¹ o¹² puruṣa¹³ hnām
 tiriya tana mana¹⁴ ma bila¹⁵ daibana⁹
 honakiva¹⁶ ohma¹⁷ prabhu nanānam (2)

hola yo jilasvāna¹⁸ atina bāsanāna¹⁹
 bhramarana²⁰ rasa kāya ma khana
 cāhnasa lu manāva²¹ conā ji yākatana²²
 khoyāva ji nugala ma china hnām (3)

cāhnam hninaṃ²³ sumarapā²⁴ Bhīmasena²⁵ debayāke
 osa²⁶ prabhu nanānam thyanaka hnām
 manayā santāpana śarīra²⁷ ji ganā ona²⁸
 phuta yo thva juni sitina (4)

¹⁸ Pu: cheu, instead of chi he. ¹⁹ Pu: dhaka. ²⁰ Mat: manayā, instead of ma tayā.

^a = vaṃ ni.

¹ Mal 36 (p. 25 f.); Mat 48 (p. 48 f.); Pu 32 (p. 39 f.); Pu⁴ 37 (p. 46 f.). ² Mal: sadesa; Mat: *saṃdeśa*. ³ Mal: vanavāsa:. ⁴ Mal, Mat, Pu: *vasayā*. ⁵ Mal: caranasam:. ⁶ Mal: rasa:. ⁷ Mal: *thya*. ⁸ Pu: bila. ⁹ Mal: dayibana;; Mat: *daibana*. ¹⁰ Mal: *tvala tāva*. ¹¹ Mal, Mat, Pu: *vana*. ¹² Mal, Mat, Pu: *va*. ¹³ Pu⁴: *ṣana*. ¹⁴ Mal: mana:. ¹⁵ Mal: bile. ¹⁶ Mal: *honakio*. ¹⁷ Mat, Pu: *vamha*. ¹⁸ Mal: jila svāna:. ¹⁹ Mal: bāsanānam:. ²⁰ Mal: bhavarana^b. ²¹ Mal: *ṇāva*:. ²² Mal: *ṇtana*:. ²³ Mat: *cānahina*; Pu: *cāhna hni*^o. ²⁴ Mal: sumalayā:. ²⁵ Mal: *bhimasyana*. ²⁶ Mal, Mat, Pu: *vasa*. ²⁷ Mal: salila. ²⁸ Mal: vana;; Mat, Pu: *vana*. ²⁹ Mal: *bhimasyanayā*. ³⁰ Mal: *ṇa*:. ³¹ Mat:

Bhīmasenayā²⁹ dayāna³⁰ jhāla yo ohma³¹ prabhu³²
 lasayā³³ kha³⁴ bhati³⁵ hlāya hnām
 khvāla jā³⁶ ati bhina³⁷ musuka³⁸ hnīlā kena³⁹
 kha⁴⁰ hlāya ati bhina bacana hnām (5)

cyā sala guyakhu āṣāḍha kṛṣṇayā⁴¹
 amābāsyā⁴² somabāra dina hnām
 thuguli belasa⁴³ saṃsārayā nṛpati
 śrī-Pratāpa⁴⁴ Siṃha deba⁴⁵ hnām (6)

51¹

ji duḥkha gulita khañ hlāya he prāṇa
 prabhu binu chu upāya (dhu)

abalā ji ati misā cittasa² bhā:lapā tisā
 ji manasa bāṇa³ sama bāsa
 tirijāti⁴ niragati⁵ chu juguti ajuguti⁶
 thava thamana⁷ hala sukha bāsa (1)

palesvāna hala kāse⁸ kapūra⁹ lakhana¹⁰ hāse¹¹
 thava śarīrasa sāse¹² tayā
 śītala ma juva citta yasana¹³ the¹⁴ manasa dita
 caṇḍāla¹⁵ kāmāyā ma du dayā (2)

kāmāna bipatti bila ucita ahita jula
 ji cittasa uttāpa¹⁶
 Narendralakṣmīprabhu Joganarendrana¹⁷ dhāla
 hnu bahu dhairaja yāva (3)

vamha; Mal, Pu: *vahma*. ³² Mal: °bhū:. ³³ Mat. *laṅṣayā*. ³⁴ Mat, Pu: *khañ*.
³⁵ Mal: bhati ni. ³⁶ Mal: lā. ³⁷ Mal: bhina:. ³⁸ Mal: °ka:. ³⁹ Mal: kena:.
⁴⁰ Mat: *khañ*. ⁴¹ Mal: °yā:. ⁴² Mal: āmāsyā. ⁴³ Mal: belasa:. ⁴⁴ Mat,
 Mal: siṃha pratāpa (for pra° siṃha). ⁴⁵ Mal: jula.

^a = carapaṣaṃ. ^b Cf. Hi. bhaṃvar.

¹ Mal 17 (p. 11 f.), Mat 3 (p. 2 f.). ² Mal, Mat cita°. ³ Mal, Mat: *bāna*. ⁴ Mal,
 Mat: *tiri jāti*. ⁵ Mal: nira gati. ⁶ Mal: aju bhuti. ⁷ Mal: thamam.^a ⁸ Mal:
kāsyā. ⁹ Mal, Mat: *kapu*°. ¹⁰ Mal: *laṃḥka*°. ¹¹ Mal: *hāsyā*. ¹² Mal, Mat:
sāsyā. ¹³ Mal: *yaṣaṃ*^a; Mat: *yaṣa*. ¹⁴ Mal: *thyaṃ*. ¹⁵ Mal, Mat: *cand*°. ¹⁶ Mal, Mat: *utā*°. ¹⁷ Mal: °*naṃ*.

^a Mod.

52¹

madhuliyā² svānayā bāsanā them nyana yo ji mana (dhu°)
abelasa hova svāna bhamara ma juka
citta³ thira ma duhmayā nugalayā ghāla (1)
rasana bonā yana banasa jita vāta china
chu yāya abalā tirī⁴ chalana ji lāta (2)
tamanam ji lihām oyā⁵ sunānam ma gana jita
balikhāyā samaya jula dhalavāla buluse hnyāka (3)
khoyānam khobi ji mikhā-jhālanam ko bvāka
mukhuli-svānasa bhamarana itu ila (4)
Mahākāla debayāke kara jori⁶ ji binati
osa⁷ prabhu oo⁸ nāpa honakiva sova (5)
Paśupati Guhyeśvarī⁹ daraśana yāya
Jayabāgīśvarī debī daraśana yāya (6)
Aruṇa-Baruṇa rānī mātā śrī-Bajrajoginī
hlākahmayā manoratha¹⁰ pure yāva thākurānī¹¹ (7)

53¹

ma te ma te prāṇanātha anaratha yāya re (dhu°)
kyabe vane svāna thvaye kesariyā² māla hane
va svāna svaita biye puruṣa ji ma du re (1)
kaṃ-jhāle hvayā³ cvaṃgu atarayā gulāpha re
thvaye ma jyū chuye ma jyū jhvāla juyā phuta re (2)
lakha ma du pukhulisa nyācā gathya⁴ evani re
va tu them jigu mana thirana ma evana re (3)
lakha kāya tohala cinā: chi nāpa lānā re
china thuli yāi dhakā: sapanāsa ma khanā re (4)

54¹

pāpī māyājālam kena juju nugala ma china (dhu°)
naya gvāla chuya svāna bacam jaka tala re china
mohalapā tala re china musuhuna hnilāva kena
vāya gathe tho pirati bāya māli chahnuyā dinasa
gina vane gina evane² vane thāsa ma du re prabhu (1)

¹ Mat 21 (p. 19 f.). ² Mat: °liyā. ³ Mat: cita. ⁴ Mat: tiri. ⁵ Mat: vāyā. ⁶ Mat: jori. ⁷ Mat: vasa. ⁸ Mat: vava. ⁹ Mat: guhe°. ¹⁰ Mat: manaratha. ¹¹ Mat: thaku°.

¹ Mat 122 (p. 107). ² Mat: keś°. ³ Mat: vha°. ⁴ Mat: gathe.

svaya tela prabhujuna svaya³ māliḥa karuṇāna
lātālītāpanisena⁴ lāyiva lipatasa
yayā yatale evane² ma du yayā yagu yane ma du (2)

55¹

phalicāsa conahma jogīyā jhyālacāsa mikhā vana re
ohma² jogī thana taya ma te lapu jonā chova re (dhu°)
bhikṣā phona olahma³ jogīyāta bhikṣā biyā ma kā: re
ohma² hmyāyamacā jimita bilasā dhanya⁴ dātā dhāya re (1)
hyāuṃgu sihnala tiyakā tayāhma bibhūtina iyake yana
caṇḍāla pāpī jogīcāna ji hmyāya pi phvānā yana re (2)
cota vāya tīmā-phelu khane ji hmyāyamacā lu maṃse vala
vāyo putā Tejalakṣmī chana ola⁵ tu tāyā re (3)
kothā vane bāpā pilā khane ji hmyāyamacā lu maṃse vala
vāyo putā Tejalakṣmī chana ola⁵ tu tāyā re (4)

56¹

thva he pāpī mijaṃ jita ma yala re (dhu°)
kā re² māma kā re² bubā goca lakha lita kayā disaṃ
satyanam ji vane ma khu abaśyanam evane³ ma khu (1)
ābale lā: ni macākhācā ma du ni
lipatasa pachutāve juya māli re (2)
gve chakū nayā ma du lavaṃ chapho: nayā ma du
sapalasa hineyāta kā chapu kayā ma du (3)
ganaṃ cha thāya vanasānaṃ gana vane tyanā dhāi
thva āśākuti mijaṃ jita ma yala re (4)
lithuyā bhara ma du puruṣayā ādhāra ma du
evaneyāta⁴ kaṃṭha jita ma du re (5)
hlākavahma⁵ ajñānīnaṃ ma khu thāse lākā bila
karamasa evase⁶ ha:gu meṭe yāya ma phu re (6)

¹ Mat 55 (p. 56). ² Mat: cone. ³ Mat erroneously śvaya. ⁴ Mat: rātālītā pa°.

¹ Mat 70 (p. 74). ² Mat: vamha. ³ Mat: valamha. ⁴ Mat: dhampe.

⁵ Mat: vala.

¹ Mat 128 (p. 111). ² Mat: kāhre, instead of kā re. ³ Mat: cone. ⁴ Mat: cone°. ⁵ Mat: lhākavamha. ⁶ Mat: cose.

57¹

sva re² nini māju ma yala dhakā: tha cheñ cvanām³ pāra ma julā re (dhu°)
 suthe danā: vañsibañ punā: jā thuyā nakā jinam
 cipa bhati ma vañ dhakā: ma yala dhayā lā re (1)
 hnāyakam svayā: samā: yānā: lusi dhyānā: ala: tayā:
 ukhe tukhe jula dhakā: ma yala dhayā lā re (2)

58¹

Hari Hari ji matyanā² prabhu bidhātāna³ yana hnām (dhu°)
 nakoyā taruñ⁵ jula pusāmina vātakāva
 chu yāya sinehana⁶ bāla hnām
 sinehana⁷ conāhma⁸ siya ma phu vahma nāpa⁹
 ji pusāmi¹⁰ Baikunṭhasa¹¹ ona¹² hnām (1)
 tilahila bila jita dhana bise tala china
 sukhana ji cone dhakā: mana hnām
 dhana dava bhā:lapāva dharamasa conā āva
 khelalape ma dayaka¹³ yana hnām (2)
 abalā tiriyā jñāna thira ma cona mana
 chu¹⁴ do kāya jina thugu thāsa hnām
 khose khose cālnam¹⁵ hninaṃ nugala ma chine āva
 sunānam ma bila¹⁶ jita bodha (3)
 rituyāgu¹⁷ belā jula kāmāyāgu¹⁸ jora jula¹⁹
 dharamasa sinehana bāla hnām
 tirī ma dava mijana²⁰ thira yāya ma phu mana
 chu¹⁴ do kāya jina thugu²¹ thāsa hnām²² (4)
 rūpa dava o²³ mijana²⁴ jula jike mana tase
 yāya dhuna chaguli he²⁵ parāna hnām²⁶
 pūrabayā²⁷ kamāina sukha lāya ma phu jina²⁸
 chu yāya ji²⁵ sinehana²⁹ bāla³⁰ hnām (5)

¹ Mat 137 (p. 115). ² Mat: hre. ³ Mat: conām.

¹ Mat 50 (p. 50 f.); Pu 34 (p. 42 f.); Pu⁴ 39 (p. 50 f.). ² Mat: *matenā*. ³ Mat: °nam. ⁴ Pu: *nakvayā*. ⁵ Mat: °nī. ⁶ Mat: °hasa. ⁷ Mat: °nam. ⁸ Mat: conā nimha; Pu: *conāmha* va. ⁹ Pu has va vanāpa, instead of vahma nāpa. ¹⁰ Mat: pusāmi ji, instead of ji pu°. ¹¹ Pu: baikunṭha. ¹² Mat: *vana*; Pu: yana. ¹³ Mat: °kam. ¹⁴ Pu: cha^a. ¹⁵ Mat, Pu: *cānam*. ¹⁶ Pu: biva. ¹⁷ Pu: *pta*°. ¹⁸ Pu: *kāmāyā*. ¹⁹ Pu: pula. ²⁰ Mat has tirī ji mijana ma du, instead of tirī ... mijana. ²¹ Pu: thuguli. ²² The last two lines of this v. are given in Pu as the first two lines of v. 5. ²³ Mat, Pu: va. ²⁴ Mat erroneously *mizana*. ²⁵ Missing in Pu. ²⁶ The first two lines of v. 5 are given in Pu as the last two lines of v. 4. ²⁷ Mat: *puruṣayā*. ²⁸ Mat erroneously *zinam*. ²⁹ Mat: *sineha*. ³⁰ Mat: bi-
^a Synonym.

bele³¹ bele³² duḥkha jula ākāśana³³ ola³⁴ jita
 sunāna³⁵ ma bila³⁶ jita³⁷ bodha hnām
 śaraṇa³⁸ suyāke yāya misājāti ³⁹ abalāna⁴⁰
 bidhātāna⁴¹ bila jita duḥkha hnām (6)

tana mana o²³ mijana hnethuyā pusāmijana
 bhajalape o²³ puruṣa thamana⁴² hnām
 gohma⁴³ jñānī misājana puruṣava nāpa siyu
 sugati lāyu⁴⁴ o²³ misāna⁴⁵ hnām (7)

Kāma-Hari-dig-ambara-muni tithi(?)⁴⁶ jula kāma
 baiśākhamaśayā⁴⁷ kṛṣṇa hnām
 bhajalape abalāna⁴⁸ śaraṇa⁴⁹ suyāke lāya
 naramuni Siṃha Paratāpa⁵⁰ hnām (8⁵¹)

59¹

chiva jiva jula dhakā:² nanikatakana sila
 śaramana pi luya³ ma chālā hnām
 śarīrasa⁴ ma dutale dhulu pulu khana jhāla bhāju
 śarīrasa⁵ dasem⁶ nistem⁷ ma jhā: hnām (1)

kāyamacā⁸ buyu⁹ dhakā:² āśāna evanā¹⁰ bhāju
 bulana¹¹ hmyāyamacā¹² bula hnām
 hmyāyamacā¹² bula dhakā:² laṃyā¹³ dathui vānā tathala
 laṃsa¹⁴ vakosena¹⁵ thva¹⁶ su macā dhāla hnām (2)

ja:lā kha:lā nanikatakam abu ma du macā dhāla
 ji¹⁷ nugala¹⁸ tayām¹⁹ taya²⁰ ma jila²¹ hnām
 āju ajimāyā dharma²² datasā thva¹⁶ macāyā karma²³ dai
 āju ajimāyā dharma²⁴ daya²⁵ māla hnām²⁶ (3)

nānam. ³¹ Mat: vane; Pu: bale. ³² Mat: cone; Pu: bale. ³³ Mat: °śanam.
³⁴ Mat, Pu: vala. ³⁵ Mat: °nam. ³⁶ Pu: biva. ³⁷ Mat erroneously zita.
³⁸ Mat: sarana. ³⁹ Pu: °jāta. ⁴⁰ Mat: °lānam. ⁴¹ Mat: °tānam. ⁴² Mat: °nam;
 Pu: thamam tu. ⁴³ Mat: gomha; Pu: gvaḥma. ⁴⁴ Mat: lāi. ⁴⁵ Mat: °nam.
⁴⁶ Mat: thi°. ⁴⁷ Mat: baiśākha m°. ⁴⁸ Mat: °lānam. ⁴⁹ Mat: sarana. ⁵⁰ Mat:
 siha para°. ⁵¹ Whole v. missing in Pu.

¹ Mat 53 (p. 54 f.); Pu 33 (p. 40 f.); Pu⁴ 38 (p. 48 ff.). ² Mat, Pu: dhakā. ³ LR: luye.
⁴ LR: °lasa. ⁵ Pu⁴: śarīra rasa. ⁶ LR: dasye. ⁷ LR: nisye. ⁸ LR: kāyem°. ⁹ LR: dayu.
¹⁰ Mat, Pu, LR: conā. ¹¹ Mat: °nam. ¹² LR: hmyāyem°. ¹³ LR: layā. ¹⁴ LR: lasa. ¹⁵ Mat: °senam; LR: vakosyena. ¹⁶ LR: tho. ¹⁷ Pu,
 LR: jigu. ¹⁸ Pu, LR: nuga^a. ¹⁹ LR: tayā. ²⁰ LR: taye. ²¹ Pu: jyū; LR:
 jū. ²² Mat, Pu, LR: dharama. ²³ LR: karama. ²⁴ LR: dharama. ²⁵ LR:
 daye. ²⁶ Omitted by LR. ²⁷ Mat, Pu: bānī. ²⁸ Pu: lāykuse. ²⁹ Mat, Pu:

kāyamacā ma dugu ma khu hmyāyamacā ma dugu ma khu
chāya prabhu lithu honeke hayā hnām
chaṅgu bāni²⁷ siya dhuna chaṅgu caritra svaya dhuna
māmaṁ macāṁ chimi chesa huni hnām (4)

lāyā lāsā ma lākuse²⁸ buyā tuti ma bukuse
kothāna pi tināva hala hnām
thathimjāgu cāyā rātrī gana vane prabhu svāmi
thani cacchi chi likvasa²⁹ dene hnām (5)

misājāti galanthayā jhāna gāco:³⁰ jvanā³¹ vayā dvana³²
pāpi³³ māyājālaṁ³⁴ kenakā tala hnām
bālakhasa mele vanā chabārana macā data
taruṇi juya nāpaṁ ma gāka hnām (6)

dhanavāriyā hmyāyamacā lvāya khyāya chāya misā
cha laṁ linā: chimi chesa huni hnām
māma bubā ma dugu ma khu dāju kijā ma dugu ma khu
chāya prabhu chike thuli helā hnām (7)

chihma macā kāse disa jita pāra biyā chvava³⁵
ji māmayā śaraṇasa³⁶ vane hnām
mijanayā dharma ma du kaci mukhū senakā bila
lyanagu puvācā theṁ lena³⁷ hnām (8)

ma te ma te prabhu svāmi sahasra³⁸ binati chike
tirijātiyā³⁹ dvana³² kṣamā yāva hnām
Nepālayā chatrapati śrī-Raṇabahādura⁴⁰
hlākahmayā dvana³² thāsa kṣamā yāva hnām (9)

60¹

nimi māju pusāmi bālaka jita: chāya² (dhu°)
māma bubām³ biva⁴ thāsa bhālata cava: jula
thva⁵ bālaka piyā evanām⁶ ji tare jui ma khu
thamaṁ soṇa⁷ bhina⁸ ni vane⁹ (1)

likosa. ³⁰ Pu: laṁ gāco. ³¹ Mat, Pu: *jonā*. ³² Mat, Pu: *dona*. ³³ Mat, Pu: *pāpi*. ³⁴ Mat erroneously °zālaṁ. ³⁵ Mat, Pu: *chova*. ³⁶ Pu: *sa°*. ³⁷ Mat, Pu: *nyana*. ³⁸ Mat: *sahaśra*. ³⁹ Mat, Pu: *tirijā°*. ⁴⁰ Whole l. missing in Pu and Pu⁴.

^a = nuga: (mod.).

¹ Mat 45 (p. 43 f.); Pu 22 (p. 24 f.); Pu⁴ 26 (p. 29 f.). ² LR: *chāye*. ³ Pu, LR: *bubām*. ⁴ LR: *bivo*. ⁵ LR: *tho*. ⁶ Mat, Pu: *conām*; LR: *conā*. ⁷ Mat: *sose*. ⁸ Mat: *cha bhina*; Pu, Pu⁴: *mina*. ⁹ Mat, Pu: *vaṇe*. ¹⁰ Mat: *kothāy^a*. ¹¹ Mat:

thamaṃ svase vanā thāsa bhālata devāy ma jū
ji yāka: kothāsa¹⁰ thyanā:¹¹ thava pine devāy¹² jula
cāyā cachi khvayāva¹³ ji evanā¹⁴ (2)

tavadhanaṃ hlāka ma du tvasananaṃ hlāya ma chā:¹⁵
byarathana¹⁶ phui na yaubana
gathya¹⁷ yāya māla (3)

byale yāya dhunakāva lāchi-phale jyācom¹⁸ vanā
ma bhā:lapā evanābale¹⁹ betālina²⁰ cinā vala
vahma chatu vane mana jula (4)

chatā tañyā²¹ magathyācā nitā tañyā²² tvākasvāna
hyāuka duli²³ thanā chvava²⁴ (5)

gu ku hāka thājyā thānā²⁵ sva khipala²⁶ kā tuka
thugu khari mila vanā dhyabā guga²⁷ biyā hala
thugu khañ lā suyāke²⁸ ni hlāya (6)

subarṇayā luñyā hiti lamkha kāla vanā bele
bvase²⁹ vanahma jhaṃgalana na ma tū (7)

tava gāta lañkhana³⁰ dāyu dhakā: simā kvasa³¹ bāsa evanā³²
thva simāna chāyu dhakā: ma tāyā (8)

61¹

rddhi siddhi śrī-Bhīmasena biva baradāna (dhu°)

NAkvasa² chi ji honā naya tiya ma bhā:lapā
sinehanaṃ chi chahma siyā hnām
MO lu mane gathe chigu rūpa jaubana³
china tathe vāi ma tāyā hnām (1)

Bāye gathe chiva jiva bālakhayā sinehanaṃ
vāyāva jhāi ma tāyā hnām
Gīkala(?) theṃ khana jina gina vane yo⁴ prāṇa
ganā vaṃgu simā theṃ nana hnām (2)

thenā. ¹² = Pu; Mat: *vayā*. ¹³ Mat: *khoyāo*. ¹⁴ Mat: *conā*; whole l. missing
in Pu. ¹⁵ Mat: *chā*. ¹⁶ Mat: *berathana*. ¹⁷ Mat, Pu: *gathe*. ¹⁸ Mat: *jyā*
com. ¹⁹ Mat, Pu: *conā*^a. ²⁰ Pu: *betālīm*^a. ²¹ Mat, Pu: *taya*. ²² Mat: *taya*;
Pu: *tayā*. ²³ Mat: *duli tayā*. ²⁴ Mat, Pu: *chova*. ²⁵ Mat: *yanā*. ²⁶ Mat
separates wrongly: *svakhi pala*. ²⁷ Pu: *guga*:. ²⁸ Pu: *suyāsuke*. ²⁹ Mat, Pu:
bose. ³⁰ Mat, Pu: *lakham*^a. ³¹ Mat, Pu: *kosa*. ³² Mat, Pu: *conā*.

^a Mod.

¹ Mat 54 (p. 55 f.). ² Mat: *nakosa*. ³ Mat: *jaubhana*. ⁴ Mat: *vaneyo*, instead

ŚVase⁵ khvase⁶ vava dhuna svava prabhu karuṇānaṃ
 svaya⁷ dhuna chigu dharma thuli hnām
 RĀta⁸ yo ji prabhuṇaṃ rātakiva⁹ daibanaṃ¹⁰
 rānāva¹¹ jhāi ma tātā hnām (3)

YAṃdeśayā¹² adhipati śrī-Raṇabahādura
 parajāyā pratipāla yāva hnām
 namobāgī-ākhalanaṃ dakva¹³ jñāna thuikāva
 va he dhakā: jñāni dhāya hnām (4)

62¹

jhāla prāṇa paradeśa nugala ma china re
 hāya hāya ji puruṣa gananaṃ ma khanā re (dhu°)
 suthe dane kasi vane tuika cvāpu khanī re
 va cvāpu khanī bele² uinī them neni re (1)

jyonām yānā bakhate macām bubā go dhāi
 macāyā khañ neni bele³ mana thira ma jula re (2)

Saṃdeśaṃ ciṭṭhī hala mana ku chi thāhām vala
 va ciṭṭhī polā svayām prāṇanāthaṃ totā hala re (3)

bahanī juī kothāy vane tuika lāsā khanī re
 va lāsā khanī bele⁴ ana citta juī⁵ re (4⁶)

63¹

bāraṃbāraṃ khoyāva ji gathe cone prabhu (dhu°)

nakosa² chiva honā naya tiya ma bhā:lapā
 naya tiya chāya prabhu Saṃdeśa jhāla prabhu (1)

mohalapā va puruṣa piratīna³ hone ma du
 ma siyāhma lānā prabhu paradeśa jhāla prabhu (2)

bāya gathe sinehana⁴ tolate ma phayā jina
 bācā hnela ma du thani khoyā ji evanā⁵ prabhu (3)

of va° yo. ⁵ For *svase*. ⁶ Mat: *khose*. ⁷ Mat: *svaye*. ⁸ For *lāta*. ⁹ For *lātakiva*. ¹⁰ Mat: *daiba°*. ¹¹ For *lānāva*. ¹² Mat: *ya desāyā*. ¹³ Mat: *dako*.

¹ Mat 143 (p. 116 f.). ² Mat: *khanībale*. ³ Mat: *nyanābale*. ⁴ Mat: *khanībale*. ⁵ Mat: *juī*. ⁶ Mat adds a fifth v. which, however, does not seem to be authentic:

māma bubāyā thāya vanā kha the ma khu the cukari yāi
 lāla bālā chup ma siyāva huika yanī re (5).

¹ Mat 61 (p. 62); Pu 21 (p. 23); Pu⁴ 25 (p. 28 f.). ² Mat, Pu: *nakvasa*. ³ Pu: *piratana*. ⁴ Pu, Mat: *sane°*. ⁵ Mat: *conā*. ⁶ Mat, Pu: *gita*. ⁷ Mat, Pu: *vanā*.

gina⁶ yo ji thva śarīra gina onā:⁷ hone⁸ jina
gina choya thugu duḥkha⁹ upakāra ma du prabhu (4)

soya¹⁰ dayu go belasa prabhujuyā khvāla jina
soya¹⁰ māla thugu duḥkha joliṃjola yāhma prabhu (5)

lāta yo ji prabhuna culyā tāyo: lobha kenā:
lakhabukhapati kenā: āśāna ji conā¹¹ prabhu (6)

yasaduḥma binaṃ kānā: thva Kāmadeba phvānā bila
yāya chu upāya thani anātha siyāva prabhu (7)

64¹

thathiṃjāgu rasaraṃga tolatāva Hari ji gana vane (dhu°)

macābelasa rasa jina ma siyāva
cāhnaṃ² hninaṃ hmitala ji juyā (1)

baīsa ji jāse vala saha yāya ma phayā
pāsā chahma ma dayāva duḥkha (2)

māma bubāna³ biyu dhakā: harṣana evanā⁴ jina
māma bubāna⁵ bicāla ma yāka (3)

karamasa evase⁶ hala jogini juya māla
gane ma te māma bubāna jita (4)

punasayā janmasa dharma ji yānā ma du
pāpinīna thuli duḥkha⁷ siya māla (5)

cāyā cacchi hniyā hnicchi sapanāsa kene hala
cāyā cacchi khvayāva⁸ evanā ji⁹ (6)

nayayāta ma gā: ma khu tiyayāta ma gā: ma khu
rasa chatā ma dayāva duḥkha (7)

gana vane gana evane¹⁰ vane thāsa ma du prabhu
puruṣayā rasa chatā ma du (8)

Nepālayā chatrapati Pṛthvī Bīra Bikrama Śāha¹¹
prajāyāta pratipāla yāva (9)

Rāmayā nāma kāse deśāntara phire juya
Baikunṭha chatā vanegu phvane¹² (10¹³)

⁸ Mat, Pu: *hane*. ⁹ Pu: *dukha*. ¹⁰ Mat, Pu: *svaya*. ¹¹ Mat: *cone*; Pu, Pu⁴: *evane*.

¹ Mat: 59 (p. 60 f.); Pu 27 (p. 30 f.); Pu⁴ 31 (p. 36 f.). ² Mat: *cānaṃ*. ³ Mat: *dubān*; Pu: *bubān*. ⁴ Mat, Pu: *conā*. ⁵ Mat, Pu: *bubān*. ⁶ Mat, Pu: *cose*.
⁷ Pu: *dukha*. ⁸ Mat, Pu: *khoyāva*. ⁹ Mat: *ji conā*; Pu: *conā ji*. ¹⁰ Mat, Pu: *cone*.
¹¹ Missing in Mat. ¹² Mat, Pu: *phone*. ¹³ Whole v. missing in Pu.

65¹

svava² svava² Kṛṣṇajuyā cālā
saramana svaya³ ji ma chālā (dhu°)
lokakatakana khana⁴ chu dhāiva⁵ mana mana
chāya⁶ china lāhā jigu sālā
yāya⁷ mate kalabala tolatāva biva⁸ chala
saha yāya⁷ ma phu jina ā: lā
guli rasa yānāna ma cā: lā (1)

Jamunāyā⁹ tīrasa dakva¹⁰ sakhī svayā¹¹ cvana¹²
bhati¹³ china lajyā cāya¹⁴ mvālā
abalāyā tana mana binati nehune Kānha
guli¹⁵ jita yāya⁷ china hālā
biva chigu ratanayā mālā (2)

66¹

he Kṛṣṇa china jita vāi ma tāyā re (dhu°)
bāṃsuriyā² śabadana
citta³ taya ma phu jina
jhaka jhaka chi lu mani
naya tiya hnela⁴ ma du
śārīra ji gana (1)

cāhnaṃ⁵ hninaṃ⁶ chike mana
uinī them nena⁷ dhana⁸
gathe yānā taya mana
jigu mana dhana dako
chita biya dhuna (2)

meva⁹ ma du chi samāna
binati-khañ nese disaṃ
biya ma te thugu duḥkha¹⁰
karuṇāna abalāyā
śaraṇa ji kāse disaṃ (3)

¹ Pu 16 (p. 16 f.); Pu⁴ 20 (p. 21); Mat 44 (p. 42 f.). ² LR: *sovo* and *svava*. ³ LR: *soye*. ⁴ LR omits *khana*. ⁵ LR: *dhāi*. ⁶ LR: *chāye*. ⁷ LR: *yāye*. ⁸ LR: erroneously *bila*. ⁹ Mat: *jaman°*; LR: *yemun°*. ¹⁰ Mat, Pu: *dako*. ¹¹ Mat, LR: *soyā*. ¹² Mat, Pu, LR: *cona*. ¹³ LR erroneously *mati*. ¹⁴ LR: *cāye*. ¹⁵ LR erroneously *ghuli*.

¹ Pu 17 (p. 17); Pu⁴ 21 (p. 22); Mat 58 (p. 60). ² Pu, Mat: *bāsuriyā*. ³ Pu: *cita*. ⁴ Mat: *nhāla*. ⁵ Mat: *cānaṃ*; Pu, Pu⁴: *cāhnaṃ*. ⁶ Pu: *nhina*. ⁷ Mat: *nene*. ⁸ Mat: *dhuna*. ⁹ Mat: *meba*. ¹⁰ Pu: *dukha*.

67¹

gulita phasāta biya² tenā Kṛṣṇa
daraśana biva jita karuṇā tayāva³ (dhu°)

caitrāsa⁴ ajūsvām hoyā evana⁵ banasa
baisākha cuvāsvāna gulāpha vacusvām
jāse vala simāyā basantayā yaubana
gathe saha yāya⁶ prabhu chi bināna re (1)

jyeṣṭhasa camelī casvāna jilasvām
āśāḍha sihnājyā⁷ hoyā evana⁵ campāsvām
grīṣmayā tāpana sahalape ma phayā
yānā biva prabhu china śītala nanāna re (2)

śrāvaṇamāsa sukundararāja
bhādraba palesvāna uphola cavosvām
barsāyā ṛtusa hnyā:vala samudra
mikhāsa khvabi⁸ hāla chigu birahana re (3)

āśvina⁹ tulasī lavaṇ jiphosvāna
kārtika gyānathakuṇ godāvarīsvāna
śarada-ṛtusa candramāyā tejana
uinī theṇ nena prabhu chigu birahana re (4)

maṃsīra¹⁰ kebala hoyā evana⁵ dvāpholasvām¹¹
pauṣasa bakhumada: sihnāsa madhusvām
hemanta-ṛtusa ciku saha yāya ma phu
saha yānā evanā¹² prabhu chigu āśāna re (5)

māghasa mīkūsvām phārguṇa¹³ takusvām
śīśirayā simāhala¹⁴ phasaṇ hāyakā bila re
raṇga hmitē mana chike jula prabhu
pūraṇa yāna biva ji manayā āśā re (6)

68¹

gopī muñāva bana vañāva²
Kānhuva³ nāpa phāgu hmitāva (dhu°)

¹ Mat 79 (p. 82 f.); Pu 24 (p. 26); Pu⁴ 28 (p. 31 f.). ² LR: *biye*. ³ LR: °*yāvo*.
⁴ LR: *caitasa*. ⁵ Mat, Pu, LR: *cona*. ⁶ LR: *yāye*. ⁷ Pu⁴: *sinājyā*. ⁸ Mat,
Pu: *khobi*. ⁹ Pu: *āśvina*. ¹⁰ = Pu⁴; Mat, Pu: *maṃsi*°. ¹¹ Mat: *dvāphosvām*^a.
¹² Mat, Pu: *conā*. ¹³ Mat: *phāguṇa*. ¹⁴ Pu, Pu⁴: *simāha*:^a

^a Mod.

¹ Mat 23 (p. 22 f.); Pu 26 (p. 29 f.); Pu⁴ 30 (p. 35 f.). ² Mat: *vanāva*. ³ Mat:

rasikasāra hlāya apāla
 ati lavāla bāla-Gopāla⁴
 kokila hāla kāmāyā jāla
 sarasasamaya basantakāla (1)

svāna hoyāva evana⁵ khañāva
 rasayā bhāba jula ji āva
 thithi jvañāva⁶ cuvo tayāva
 abīra atara cameli⁷ holāva (2)

ati nasvāka svānayā tvāka
 galasa⁸ lāka bhati tāhāka
 sirasa lāka lāhāti svāka
 chūhmasiyā⁹ atara dathusa lāka (3)

basa puyāva tapa thāñāva
 muniyā jñāna mohalapāva¹⁰
 vasayā dhyāna hlāya krpāna
 suṃ naṃ¹¹ ma data¹² vahma bināna (4)

69¹

Gopāla dhanī pane ma² te thani
 sihnājyā vane³ hnām (dhu°)

jāta ji gvālinī lasikala ma siyā ni
 chi citta bujhe jina yāya⁴ ma phu ni
 jvane⁵ re ma te dhanī binati⁶ yāya⁴ thani
 chako:⁷ jaka tolatāva chvava⁸ hnām (1)

svāna jā mukhū⁹ tini senake¹⁰ ma te thani
 lipatasa hoyu āsā dava ni
 lakha ma du pukhulisa palesvāna mukhū¹¹ tini
 kacika na¹² thvayu¹³ dhakā: gyānā hnām (2)

kānhava. ⁴ Mat: *bāla go°*. ⁵ Mat, Pu: *cona*. ⁶ Mat, Pu: *joñāva*. ⁷ Mat, Pu: *cabeli*. ⁸ Pu: *galesa*. ⁹ Mat: *chu°*. ¹⁰ Mat, Pu: *°pāna*. ¹¹ Mat, Pu: *sunanya*(ma); Pu⁴: *sunanya*. ¹² Mat, Pu: *date*.

¹ Mat 51 (p. 51 f.); Pu 29 (p. 35 f.); Pu⁴ 33 (p. 41 f.). ² Pu: *panemate*. ³ LR: *vone*. ⁴ LR: *yāye*. ⁵ Ma, Pu: *jone*; LR: *vone*. ⁶ LR: *jigati*. ⁷ LR: *chakva*. ⁸ Mat, Pu: *chova*; LR: *chovo*. ⁹ LR: *mukhuli*^a. ¹⁰ Mat, Pu: *syana°*; LR: *syena°*. ¹¹ LR: *sayu*. ¹² Mat: *kacina*, instead of *kacika na*. ¹³ Mat, Pu, LR: *thoyu*.

yaubana kaci ni bhramara hālā jula
 umera jike gāka ma du ni
 yaubana jā dayu tini senake ma te thani¹⁴
 lipatasa¹⁵ chiva rasa yāya hnām (3)

hyāuṃka patāsi hāku gahayā lana
 sapalasa¹⁶ chunā tala dhālepatīsvāna¹⁷
 mikhābāna palehala hnātikāsa¹⁸ hegu sihna¹⁹
 hmutusisa gvālatina jika ni (4)

Bāgamatī Biṣṇumatī Bhairaba Bhagabatī
 Paśupati Gaṇeśa Kumāra hnām
 Nepālayā chatrapati śrī-Raṇabahādura
 prajāyāta pratipāla yāka hnām (5)

70¹

sova sova rasikana² samaya basanta
 jhagalapagalapani jula unamatta (dhu°)
 Bindrābanasa hova nānā raṃga
 Rādhikā Rati jula Kṛṣṇajuyā³ aṃga (1)
 cuvā candana abīra phulela
 tapha(?) dha(?) kastūrī tribhubana⁴-tela (2)
 Ridhilakṣmī debīna⁵ hlāya nehune⁶ Gobinda
 Bhūpālendra⁷ thākuraṃyā yāva ānanda (3)

71¹

he² Kānhaju chvahune³ ji Jamunāyā pāra
 jina binati nene māla (dhu°)
 manayā hatāsana vayā thana kārajana
 pane ma te biva nibāra
 ma te sane abalāva laṃ[da]vāṭasa gā sālāva
 lulajhula ma bhine u bāra (1)

¹⁴ Pu: dhanī. ¹⁵ Mat, Pu: °saṃ. ¹⁶ Pu: °saṃ. ¹⁷ Pu: °svām^b. ¹⁸ Pu: °kāsaṃ. ¹⁹ Mat: sinha.

^a Class. ^b Mod.

¹ Mal 18 (p. 12); Mat 4 (p. 3). ² Mal, Mat: rasī°. ³ Mal, Mat: kṛṣṇa juyā.
⁴ Mal: trī°. ⁵ Mal: debina. ⁶ Mal, Mat: nyahune. ⁷ Mat: bhu°.

¹ Mal 20 (p. 13); Mat 6 (p. 5). ² Mal: c. ³ Mal: chohune. ⁴ Mal: nima.

saharayā ghātasa aneka belasa
lājana manasa ma chālā
sā jala vane thāsa meba ma du abakāsa
ana yāya nihma⁴ sama⁵ dhāla (2)

parayā tiriyā dhana khuya mana kebarana
dina dina thuguli behāla
chapataka tolativa hatha⁶ yāya ma te⁷
[ji] vaya māla thana bālabāla (3)

Bhāsakara Mallayā bacana nenyāva china
tolati gumāna bikāla
rasayā basasa vasa⁸ juva sise sama rasa
vasa⁹ sava¹⁰ rasana Gopāla (4)

72¹

Hari juya ma te niradayā (dhu°)

puruṣaratana khanyāva ji mana tava bharosāna vayā
svayāva² chi mana juse nirāsana ji vayā āsāna³ tayā⁴ (1)

amṛtabacana biyāva rasana marama ti tune parayā
gunayā⁵ sāgara rasika⁵ nāgara thulisa⁷ guṇa⁸ chi tayā (2)

sineha⁹ pāsana kenyāva ji mana loka-sarama ma tātā
nihmana u jība khase prabhu chiva sandeha taya ma phayā (3)

Kumudinīpati¹⁰ sarasa bacana Jagatajaya Mallayā
yāyiva vasana kāmanā pūraṇa¹¹ sineha lu manakayā (4)

73¹

mohana sakhī ji oo samāna (dhu°)

balikhāsamayasa hāla² sabadana

gucosa suna bhuñāo

jhagala hmasakhā hāla haraṣana

na nāo susala nāñāo (1)

¹ Mal: sāma. ² Mal, Mat: hata. ³ Mal, Mat: tejiva. ⁴ Mal: sovasa. ⁵ Mal: vasaṇā. ⁶ Mal: va.

¹ Mal 25 (p. 17); Mat: 7 (p. 6). ² Mal, Mat: soyāva. ³ Mal: āsā. ⁴ Mal: matayā. ⁵ Mal, Mat: gunayā. ⁶ Mal, Mat: rasika. ⁷ Mal: thuli^a. ⁸ Mal: aguna. ⁹ Mal, Mat: °e. ¹⁰ Mat: kumudinipani. ¹¹ Mal, Mat: purana.

^a Mod.

¹ Mat 8 (p. 6). ² Mat: hāra. ³ Mat: siha (for siha:)^a. ⁴ Mat: guna.

juiva thva belasa sã jayão
gusa rasana sihala³ puyão
ão darasana lãya osa guṇa⁴
jimisa nugala hmayão (2)

Mathurã-sahara sukhayã thãsa khao
juguti juio khañãna
birahatãpana śarira⁵ ganã ona
lenio ma khu thva parãna (3)

karuṇã⁶ ma-duhma o jãyate⁷ ma khao
bhã:lape thamana siyão
anega rasa khañi⁸ jipani ma lu mañi⁹
parayã basa jula Śyãma (4)

hlākahma Kumudinīpati puruṣamañi¹⁰
Jagatajayana thva hlāka
lu maña¹¹ chana guṇa manana mateñã
bhavalayã jilasvãna (5)

74¹

bi re sane ma te Kānha baru cheñ vane (dhu^o)
chiguli birahana lakha kãya tohalana
nakatini pyãhãṃ ji vayã re
bi bi chi² hisimadu sãle ma te gãco: jvanã³
mebana khaniva⁴ chu dhãyu lajyãna ma-duhma (1)

dhikkãra⁵ ji karma pine thathe sane lã
pyãhãṃ vaya ma chãlã thukim nañ
taye ma te kapaṭana chiguli he tãpana
berathana phuta jigu rūpa jaubhana (2)

khanã thãsa sanegu tolati thuguli calana
chi² ati nyãsi cã: sanãgu chu tãlana
cãhnaṃ⁶ hninaṃ chu paha: sãle ma te gãco: jvanã⁷
kelehana mikhã kanã: musuka hnilãva re (3)

⁵ Mat: śalila. ⁶ Mat: °nã. ⁷ Mat gives o jãyate as one word: o jãyate. ⁸ Mat: khañi. ⁹ Mat: ji pañi matumani. ¹⁰ Mat: °mani. ¹¹ Mat: mañã.

^a Mod.

¹ Mat 110 (p. 101 f.). ² Mat: chi:. ³ Mat: jonã. ⁴ Mat: °iva. ⁵ Mat: dhikkãra. ⁶ Mat: cãnaṃ. ⁷ Mat: jonã.

75¹

sakhī ji manana matenā ati Nandajuyā kāya (dhu°)
bhubanasa ma du o² ti sundara³ ajugati
sosena tu soya ma gāka
anega [ka] lāsa⁴ heva rasana heyake sava
jipani lasikala jāka (1)
lasika mikhāyā bāna hñilāva soi ona⁵
mohalapu uinī the ñaka
thirana ma cona mana nugalasa o² tu dhyāna
bāya māliva dhakā: gyāka (2)
vayāva ji conā thāsa thyase tala mūlasa
chutakala svāna nasvāka
thathina mijana hāi bhāgyayā phalana lāi
jībana sahabāsa yāka (3)

76¹

Gopāla dhari patita² juya tu chāya
kārajana jipani uthema oya mā ni
guli dao china ji lāya (dhu°)
hatāsana oyā thana dhari³ mile one ana
pāra ma bise taya chāya
sā jalao thāsa daio khe aosara
mālako kha ana hlāya (1)
ghātasa yaña tase taona thathe sase
lavāla paña ma te chāya
lula ala yānāo deśa neo(?) vālāo
hatana ma lāta o⁴ dāya (2)
rasayā kha rasana juio sahajana
balana⁵ chu pirati dhāya
binati yāñā jina juya dhuno chi adhīna
mu mvāle chuyā hatha yāya (3)
Kṛṣṇayā sebakana hlānā⁶ thva bacana
lāhuna abasara thāya
tapana lāya gana ohmayā jike mana
bimukha ma te hāya hāya (4)

¹ Mat 69 (p. 73 f.). ² Mat: *va*. ³ Mat: *sundhara*. ⁴ Mat: *karāsa*. ⁵ Mat: *vana*.

¹ Mat 20 (p. 19). ² Mat: *apatita*. ³ Mat: *dhali*. ⁴ Mat: *malātao*. ⁵ In
Mat last word of l. 1. ⁶ Mat: *lhāña*.

77¹

karamasa evase² halagu bihalape māla thani
 jogī juse deśāntara vane (dhu°)
 kijā³ Drumakuśayāta
 rājya-abhiṣeka⁴ biye
 māmāyāke belā phvanā⁵
 Sudarśanā māla vane
 birahana bideśasa vane (1)
 bibhūtina⁶ hmasa buse⁷
 gerū⁸ vasatana tiye
 jogirūpa kayāva ji
 bhramara them thani vane
 birahana bideśasa vane (2)
 hlākahma⁹ anātha jana
 bhagabānayā śaraṇasa
 thava macā bhālapāva
 yavam¹⁰ Sukhābatī¹¹ thyanaka¹²
 birahana bideśasa vane (3)

78¹

he he prāṇa chu yāya² karamayā phala (dhu°)
 śatruyā nirdayāna lināva hala thani
 dahanasa śaraṇa ji vane (1)
 dhanya³ dhanya³ ji bhāgyana⁴ nāgalokasa ji thyanā⁵
 nāgarājā darsana⁶ yāya² (2)
 Campaka nāma nāgarājāna⁷ salatāva
 bhalasāna bodha biyā tala (3)
 dahanayā cosa evanā⁸: lāya⁹ buyā: trāsa¹⁰ bila
 nāgarājā gyānāva evana¹¹ (4)
 nāgarājāyā dayāna nasamcāyā¹² pahalasa
 dahanana thata chvayā¹³ hala (5)
 hlākahma ajñānī jana bhagabānayā caranasa
 jugajuga jula ji śaraṇa (6)

¹ Pu 14 (p. 14); Pu⁴ 15 (p. 16 f.); Ba p. 93. ² Ba, LR: cose. ³ LR: de kijā.
⁴ LR: rājye-. ⁵ Ba: phone; LR: phonā. ⁶ Pu, Ba: bibhutina; LR: de bibhū°.
⁷ Ba: bule. ⁸ Pu: geru. ⁹ LR: de hlā°. ¹⁰ Ba: yaṁva; LR: yeva. ¹¹ Ba:
 °ti. ¹² LR: thena°.

¹ Pu 12 (p. 12); Pu⁴ 13 (p. 14 f.). ² LR: yāye. ³ LR: dhande. ⁴ LR: bhā-
 gyena. ⁵ LR: thyena. ⁶ LR: darsa°. ⁷ Pu: nāga rā°. ⁸ Pu, LR: conā.
⁹ LR: lāye. ¹⁰ LR: tāsa. ¹¹ Pu, LR: cona. ¹² LR: nosom°. ¹³ Pu, LR: choyā.

Sundararājakumāra

sundarasulakṣaṇasaṃyukta² śīrasaṃ cūḍāmaṇi-duhma
Kabirakumāra berathana phuta Lokanātha (1)

hāya³ hāya³ prāṇasamāna⁴ rājaputra vānāva jita vana
saturiyā nirdayāna⁵ berathana phuta Lokanātha (2)

gugu thāsa janma jula Lokanātha gugu thāsa phuta
sapanāsa ma khanā thyeṃ biyoga jula Lokanātha (3)

bidyādhari debī īśvarīnaṃ ājñā jula aṣṭamībrata ni daṃva⁶
hlākahmayā binatisa loka rakṣā yāva Lokanātha (4)

athira thva² śārīra chāya³ nidānasa⁴
yāya⁵ para-upakāra (dhu°)

ati haraṣana danāva rasana
thava hita thamana bonāva
one⁶ ujhānasa hmitāva cone rasa
aneka svāna soyāva⁷ (1)

ati tava bīra juse cona balahīna
śārīra atina ganāva
bālaka⁸-garbhana pi kayā: bedanā⁹
prāṇa ma leni the cona (2)

khanāva ana ati karuṇā utapatti¹⁰
juyāva mana hilāva¹¹
choyāva¹² hase lita¹³ dako¹⁴ thava hita
onāva¹⁵ thama yākatana (3)

dako śārīrayā¹⁶ toyāva tilahila
khāyāva simāyā cokāsa¹⁷
onāva¹⁸ vayā¹⁹ thāsa kiṇāva galasa
bhoga bila thava māṃsa (4)

¹ MS. ² MS: °lakṣe°. ³ MS: *hāye*. ⁴ MS: prāṇā sa°. ⁵ MS: niradana.
⁶ MS: dava.

¹ Pu 15 (p. 15 f.); Pu⁴ 17 (p. 18 f.); Ba p. 91. ² LR: *tho*. ³ LR: *chāye*. ⁴ Ba: nidāna. ⁵ LR: *yāye*. ⁶ Ba, Pu: *vane*; LR: *vone*. ⁷ Pu: *svayāva*. ⁸ Ba, Pu: bālaka^a. ⁹ LR: *byed*°. ¹⁰ LR: *utup*°. ¹¹ LR: °lāvo. ¹² Pu: *chvayāva*; LR: *choyāvo*. ¹³ LR: *lisye*. ¹⁴ LR: *dakva*. ¹⁵ Ba, Pu: *vanāva*; LR: *vonāva*. ¹⁶ LR: °īlayā. ¹⁷ Pu: *cvak*°. ¹⁸ Ba, Pu: *vanāva*; LR: *vonāvo*. ¹⁹ LR: *voyā*.

^a Corrupt form of bālaka.

janama janama yākagu dharamana²⁰
jula yo Sugata nāma
hlākahmayā thuli phutaki pāpa guli
bihune śaraṇa chi pāli (5²¹)

81¹

nuyo rānī īsvariṃyā japa dhyāna² yāya³ (dhu^o)

thava putra rājakumāra⁴ putrī Kṛṣṇājini⁵
mahārānī sahitana⁶ tapobana vane⁷
nuyo rānī āva⁸ (1)

lakva⁹ loka birahana¹⁰ khvayāva¹¹ lise¹² vala¹³
daulata drabya¹⁴ biyā loka bujhe yāya¹⁵
svava¹⁶ rānī āva⁸ (2)

rathasa jojalapā tayā¹⁷ sala dāna yāya³ dhuna
banayā¹⁸ mṛga vayā¹⁹ ratha hnyātakala²⁰
svava¹⁶ rānī āva⁸ (3)

ratha dāna yāya³ dhuna thava putra luku²¹ chise²²
kāva²³ rānī rājakumārī parṇasālā thyana²⁴
svava¹⁶ rānī āva⁸ (4)

svāna phala banayā śobhā svava rānī kokila hāla²⁵
jaya²⁶ namo²⁷ Buddhayāgu²⁸ japa dhyāna yāya³
svava¹⁶ rānī āva⁸ (5)

82¹

hāya² hāya² bālaka gana vanā³ svaḷa vane⁴ āva⁵ (dhu^o)

²⁰ LR: °manam. ²¹ V. 5 missing in Ba.

¹ Pu 11 (p. 11 f.); Pu⁴ 12 (p. 13 f.). ² Pu, LR: tapa. ³ LR, MS: yāye. ⁴ MS: jālipna kumāra. ⁵ MS: kṛṣṇājini maiā. ⁶ MS: sahitanaṃ^a. ⁷ LR: vone; MS: vanam. ⁸ LR: āvo; nuyo rānī āva is missing in MS. ⁹ MS: dako. ¹⁰ MS: birahanaṃ. ¹¹ LR, MS: khoyā^o. ¹² LR: lise. ¹³ MS: vola. ¹⁴ LR, MS: drabye. ¹⁵ LR: yāye; MS: yātam. ¹⁶ LR: svovo and sovo. ¹⁷ Missing in MS's version. ¹⁸ Pu, LR: mṛgabanaṃ. ¹⁹ LR: voyā and vayā (when repeated). ²⁰ LR: hnyātake yena; MS: hnyāta yenaṃ. ²¹ Pu: lukum. ²² LR: chise. ²³ MS: kāvo. ²⁴ LR: thena; MS: thyenaṃ. ²⁵ The MS has: sovo rānī banayā sobhā svāna phala kokila hāvagu. ²⁶ LR, MS: jaye. ²⁷ MS: nama. ²⁸ MS: buddhayā.

¹ Pu 13 (p. 13 f.); Pu⁴ (p. 15 f.). ² LR, MS: hāye. ³ LR also vonā. ⁴ LR also vone. ⁵ LR: āvo. ⁶ Pu: bamko; LR: bamkva. ⁷ MS: conā. ⁸ Ba: jhaṅga. ⁹ Ba:

Baṃka⁶-banasa svāna phala khānāva evanā⁷ thāsa
jhaṃga:⁸ paṃchī⁹ khvase¹⁰ khvase¹⁰ hāla
nugala ma chimse¹¹ vala vala¹²
bālakamacāta¹³ niṃ¹⁴ sva la vane (1)

sala kisi biyāva khelalapā tayā bālaka
haraṇa¹⁵ jula yo ¹⁶ thani āva
laṃkha jāse vala ghalasa¹⁷ ghalasa¹⁸
ma lena yo thva¹⁹ bālakamacāta (2)

hmigayā dinasa rājakumāra putrī Kṛṣṇājini maiyā
ānandana²⁰ khelalapā²¹ tayā
thani gathe jula jita²² jita²³
karamasa²⁴ cvase²⁵ halagu ma siyā (3)

prabhu svāmī²⁶ prāṇanātha bālakamacāta¹³
thana valagu²⁷ ma khanā lā china²⁸
taya²⁹ gathe thva³⁰ parāna parāna³¹
ma lena yo thva³² parāna³³ thani³⁴ (4)

babājuyā bacanasa bālakamacāta³⁵
dharmayā³⁶ kathā nesc³⁷ vana
hlākahma anātha jana jana³⁸
yāhune uddhāra nanāna (5)

83¹

Bhababhūti ṛṣīśvara² dharmaputrī Padmābatī
kanyā dāna biya dhakā: ola hnām
Sāketa³ nagarayā Maṇicūḍa⁴ rājāna
Padmābatī kanyā dāna kāla hnām (1)

paṃchī. ¹⁰ Ba, LR, MS: *khose*. ¹¹ LR, MS: *chise*. ¹² Ba and LR omit second
vala. ¹³ Ba: bālakha-^a. ¹⁴ LR: *ni*. ¹⁵ Ba, Pu: *na*. ¹⁶ MS omits yo. ¹⁷ LR
erroneously dha°. ¹⁸ Ba and LR omit second ghalasa. ¹⁹ Missing in Ba; LR: *tho*.
²⁰ LR: hmitakāvo. ²¹ LR: ānandana. ²² Pu, Pu⁴: jita:. ²³ Pu, Pu⁴: jita:; Ba and LR
omit second jita. ²⁴ LR: *masam*. ²⁵ Ba, LR: *cose*. ²⁶ Pu: *mi*. ²⁷ MS:
va:gu^b. ²⁸ LR: prabhu. ²⁹ LR: *taye*. ³⁰ Ba: *tho*. ³¹ Ba and LR omit second
parāna. ³² Ba: *tho*; LR: *thvo*. ³³ LR: bālāka-. ³⁴ LR: -macāta. ³⁵ LR:
°tasyem. ³⁶ dharmayā. ³⁷ Ba: *nyamse*; Pu: *nyase*; LR, MS: *nyese*. ³⁸ Ba and
LR omit second jana.

^a Corrupt form of bālaka. ^b Mod.

¹ Ba p. 51 ff. ² Ba: *rikhīśvara*. ³ Ba: °tu. ⁴ Ba: *manī*°. ⁵ Ba: *tyana*.

Maṇicūḍa rājāna ati rasa tāyāo
guruyāta dachinā biya tena⁵ hnām
dachinā biya julasā nirargalayajña⁶ yāo
yajñayā⁷ punya dako biva hnām (2)

ṛṣiyā⁸ bacana nase nirargalayajña yāyata
guruyāke upadeśa nana hnām
guruna ājñā jula bidhibidhāna them
sakala prajāpani munakiva hnām (3)

Duṣprasaha⁹ rājā-pramukha desa desayā rājā
nimantraṇa¹⁰ yātakala chota hnām
Maṇicūḍa⁴ rājāyā bacana nanāo¹¹
sakala rājāpani ola¹² hnām (4)

guru purohita pramukha sakala rājāsenam
yajñasa¹³ soya¹⁴ dhakā: ola hnām
ārambhana¹⁵.pūjā yāse svastibākya homa yāse
śāstrayā pramāṇa thayāo hnām (5)

thathinagu belasa yajña¹⁶ bighna¹⁷ yāya dhakā:
Indrana chala yāse ola hnām
Indrarūpa tolatāo rākṣasayā rūpa kāse
yajñasa¹³ parabeśa jula hnām (6)

Subāhu mantri Buddhisena kotavāla
Duṣprasaha¹⁸ rājā sahitana hnām
nirargalayajña¹⁹ yānā yajñayā²⁰ dathusa
bhayānaka rākṣasa ola hnām (7)

yajñayā²⁰ dathusa rākṣasa tiṃtiṃ hnuse
yajñayā²⁰ dachinā phona hnām
Maṇicūḍa²¹ rājāna dachinā biya dhakā:
daulata²² dachinā bila hnām (8)

rākṣasajātayāta daulata²³ chu yāyata
bhojana dachinā bio hnām
paṃcāmṛtasa bhojana dayakāo
dachinā kāo dhakā: dhāla hnām (9)

⁶ Ba: niragaḍa jaj°. ⁷ Ba: jajñayā. ⁸ Ba: rikhiyā. ⁹ Ba: durupasa. ¹⁰ Ba: °taranā. ¹¹ Ba: namāo. ¹² Ba: vala. ¹³ Ba: jajñasa. ¹⁴ Ba: svaya. ¹⁵ Ba: ālambhana. ¹⁶ Ba: jajña. ¹⁷ Ba: bigna. ¹⁸ Ba: durupasa. ¹⁹ Ba: niragaḍa jaj°. ²⁰ Ba: jaj°. ²¹ Ba: mani°. ²² Ba: °latha. ²³ Ba: °latha. ²⁴ Ba:

paṃcāmṛta bhojana yāya dhakā: oyā²⁴ ma khu
 jita jā madya māṃsa bio hnām
 dachinā biya julasā madya māṃsa bio jita
 kita jita bidā biyā choo hnām (10)

Maṇicūḍa²⁵ rājāna nirargalayajña²⁶ yānā:
 thava māṃsa dachinā bila hnām
 kão kão rākṣasa jiguli rakta māṃsa
 dachinā biya dhakā: oyā²⁴ hnām (11)

yajñana²⁷ kohām ośe²⁸ rājāyā hmasa jomse
 hinu jomse bhojana yāta hnām
 rājāna soka²⁹ bele rākṣasa khanāo³⁰
 huhukāra hālāo cona hnām (12)

rājāna ājñā jula cha santoṣa ma juio
 ji śarīradeha phunā oni³¹ hnām
 hi tone gāta āo māṃsa dāna bio jita
 pityākana dāha juyā cona hnām (13)

thava putra Padmottara³² tirī³³ Padmābatī rānī
 sakala prajāloka khola hnām
 thuguli sabada nase³⁴ rākṣasa tama cāse
 humkāraṇa hālāo cona hnām (14)

rājāna ājñā jula rākṣasa salatāo
 cha santoṣa juyaka nava hnām
 dhanya dhanya Maṇicūḍa³⁵ chana dayākrpāna
 ji ati kṛtāratha jula hnām (15)

rākṣasarūpa tolatuse Indrayā rūpa kāse
 ośadhi³⁶ ārāadhanā yāta hnām
 Indrayā jogana ośadhi³⁶ ārāadhanā yānā:
 rājāyāta lepana³⁷ yāta hnām (16)

Indrana belā kāse antardhāna³⁸ juyā bijyāta
 rājāna namaskāra yāta hnām
 Marīci³⁹ ṛṣīśvarana⁴⁰ Maṇicūḍa³⁵ rājāyāke
 Padmābatī kanyā dāna phona hnām (17)

vayā. ²⁵ Ba: manī°. ²⁶ Ba: niragaḍa jaj°. ²⁷ Ba: jaj°. ²⁸ Ba: vase. ²⁹ Ba: svaka. ³⁰ Ba: khā°. ³¹ Ba: vanī. ³² Ba: °otara. ³³ Ba: trī. ³⁴ Ba: nyamse. ³⁵ Ba: manī°. ³⁶ Ba: okhadhi. ³⁷ Ba: °nā. ³⁸ Ba: antadhyāna. ³⁹ Ba: mālici. ⁴⁰ Ba: rikhiś°. ⁴¹ Ba: jaj°. ⁴² Ba: °naṃ. ⁴³ Ba: °latha.

Mañicūḍa³⁵ rājāna thava tirī Padmābatī
 yajñayā⁴¹ dachinā bila hnām
 Mañicūḍa³⁵ rājāna⁴² yajña pūrṇa yānāo
 guruyāta dachinā bila hnām (18)
 daulata⁴³ drabya⁴⁴ tase hastī ratna tayāo
 guruyāta dachinā bila hnām
 sakala lokana rājāyāke belā kāse
 thao thao chemsa lihām ona hnām (19)
 Duṣprasaha⁴⁵ rājāna durmati juyāo
 hastī ratna phonakala hala hnām
 hastī ratna biya lā saṃgrāma yāya lā
 kita rājya tolatāo huni hnām (20)
 saṃgrāma yāya dhālasā parajāna duḥkha sii
 āo jina chu yānā cone hnām
 thathinagu belasa pratyekabuddha oyāo
 tapasyā yātakala yana hnām (21)
 Padmābatī rānīna svāna thvaya⁴⁶ dhakāo
 bana bana hilāo jula hnām
 Indrana byādha⁴⁷ juse Padmābatī rānīyāta
 guṃkhina dāyāo yana hnām (22)
 Padmābatī rānīna Mañicūḍayā⁴⁸ nāma kāse
 atina⁴⁹ bilāpa yāta hnām
 Mañicūḍa rājāna bhalasā biyāo
 byādhana⁵⁰ tolatāo ona hnām (23)
 Padmābatī rānīna rājāyā sebā yāse
 sinehana⁵¹ khoyāva cona hnām
 rājāna bodha yāta ṛṣiyā⁵² sebā yāo
 lipatasa mokṣagati lāi hnām (24)
 Duṣprasahayā⁵³ rājyasa ma bhina roga ola
 rogana kayāo cona hnām
 roga śānta yāya dhakā: Mañicūḍa⁵⁴ rājāyāke
 maṇi⁵⁵ dānā phonakala chota hnām (25)
 brāhmaṇapani oyāo Mañicūḍa⁵⁴ rājāyāke
 maṇi⁵⁵ dāna phonāo cona hnām
 dharma artha kāmanānaṃ mokṣa lāya bāmchā yānā:
 maṇi⁵⁵ dāna kāo dhakā: dhāla hnām (26)

⁴⁴ Ba: darbya. ⁴⁵ Ba: durupasa. ⁴⁶ Ba: thaya. ⁴⁷ Ba: °dhā. ⁴⁸ Ba: *mani*°.
⁴⁹ Ba: atitām. ⁵⁰ Ba: °dhāna. ⁵¹ Ba: sile°. ⁵² Ba: *rikhiyā*. ⁵³ Ba: duru-
 pasayā. ⁵⁴ Ba: *mani*°. ⁵⁵ Ba: *mani*. ⁵⁶ Ba: phola. ⁵⁷ Ba: *thathimna*°.

brāhmaṇapanisena karati kayāo
 rājāyā kapāla phāla⁵⁶ hnām
 thathinagu⁵⁷ belasa bhūmi kampamāna juse
 debaloka hāhākāra⁵⁸ hmala hnām (27)
 maṇi⁵⁵ dāna kayāo maṇi⁵⁵ silāo
 laṃkhana hāhā yānā bila hnām
 Maṇicūḍa⁵⁴ rājāyā dharmayā prabhābana
 śarīra nirmala jula hnām (28)

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śrī-Gaṃgāsa snāna yānā² belasa khana hnām (dhu°)
 cheṃsa ji lihām³ vayā⁴ Gandharba sumaraṇa yānā
 Sulocanā⁵ rānī⁶ lāya⁷ kāmanāna⁸ hnām
 Gaṃgāsāgara tare yānā⁹ vasayā¹⁰ deśa svase¹¹
 mālinīyā¹² cheṃsa bāsa¹³ lāta¹⁴ hnām (1)
 Mādhaba rājāna mālinīyā cheṃsa cvanā¹⁵
 anega bhākhā hlānā cvana¹⁶ hnām
 mālinīyā¹² cheṃsa cvase¹⁷ anega rasabasa
 mālako¹⁸ khaṃ hlānā cvana¹⁶ hnām (2¹⁹)
 ayale²⁰ mālinī²¹ āmāju hnihnichiyā svāna hanāgu
 āma svāna suyāta hanā hnām
 ayale²⁰ bhāju hāya²² thuguli²³ svāna hanāgu
 Sulocanā⁵ rānīyāta²⁴ hanā hnām (3)
 ayale²⁰ mālinī āmāju āma svāna²⁵ hane jiva²⁶ lā²⁷
 cha tvāka ni²⁸ hanāva²⁹ svaye hnām
 ākhalana svāna haṃse³⁰ mālako³¹ khaṃ tase
 mālinīyā lāhātisa³² bila³³ hnām (4)

⁵⁶ Ba: °kāla.

¹ Ba p. 24 ff.; Mat 63 (p. 63 ff., shorter version); Pu 28 (p. 31 ff., shorter version); Pu⁴ 32 (p. 37 ff., shorter version). ² LR: °nāva. ³ Ba: pi°; Pu: lihām; LR: lihā. ⁴ LR: voyā. ⁵ Ba: suracanā. ⁶ LR, Mat and Pu omit rānī. ⁷ Ba: rāya; Mat: dāye; LR: lāye. ⁸ Ba: kāmanā; Mat: kāmanānaṃ. ⁹ Ba: yāse. ¹⁰ Ba: osayā. ¹¹ Mat, Pu, LR: vanā. ¹² Ba: mārinīyā. ¹³ Ba: ji, instead of bāsa. ¹⁴ Ba: onā. ¹⁵ Ba: conā. ¹⁶ Ba: cona. ¹⁷ Ba: coṃse. ¹⁸ Ba: mārako. ¹⁹ Whole v. missing in Mat and Pu. ²⁰ Ba: ayare; LR: ayele. ²¹ Ba: māri°. ²² Ba: haya; LR: hāye. ²³ Ba: °guri. ²⁴ Ba: lānīyāta. ²⁵ Mat and Pu: jimisena, instead of āma svāna. ²⁶ Ba: jio. ²⁷ Ba: rā. ²⁸ Missing in Ba; Mat, Pu: nim. ²⁹ Ba: hanāo ji. ³⁰ Ba, Mat, Pu: haṃse. ³¹ Ba: māra māko. ³² Ba: rāhā°. ³³ Ba: bira. ³⁴ Ba: thuguli. ³⁵ Ba: khaṃse; Mat: haṃse. ³⁶ Ba: rasa. ³⁷ Ba:

uguli³⁴ svāna svase³⁵ mālini khusi³⁶ juse³⁷
 uguli³⁸ svāna jvase³⁹ vana⁴⁰ hnām
 Sulocanā rānīyā⁴¹ sabhāsa vanāva⁴²
 rānīyā⁴¹ lāhātisa⁴³ bila⁴⁴ hānṃ (5)

Sulocanā rānīna uguli³⁸ svāna svase⁴⁵
 sunāna hana dhakā: nena⁴⁶ hnām
 apuruṣa sundara chahma⁴⁷ ji chemsa bāsa⁴⁸ vala⁴⁹
 vahmasena⁵⁰ hana dhakā: kana hnām⁵¹ (6)

ayale⁵² mālini⁵³ āmāju āma puruṣa juyu su kha
 jina jā gva belasa ma khanā hnām
 āmanam chu kham hlāta chu dhakā: dhāla⁵⁴ jita
 jita jā mele⁵⁵ biyā chvayu⁵⁶ hnām (7¹⁹)

ayale⁵² rānī hāya vala⁵⁷ chike māyā tase
 Mādhaba rājā dhakā: dhāla⁵⁴ hnām
 khvālayā⁵⁸ thānabāna Kāmadeba samāna
 thathihma⁵⁹ puruṣa chahma⁶⁰ jhāla⁶¹ hnām (8⁶²)

thuguli⁶³ bhākhā nese⁶⁴ rānīju⁶⁵ hatāsa cāse
 juguti ni yāya dhakā: dhāla⁵⁴ hnām
 manasa tana mana va puruṣa sumaraṇa
 anega jatna juguti yāta hnām (9⁶²)

Sulocanā rānīna⁶⁶ sakhīgaṇa⁶⁷ litakāva⁶⁸
 ujhānasa hmite dhakā: vana⁶⁹ hnām
 mālini⁷⁰ chem⁷¹ salatāva⁷² yakāntasa cvanāva⁷³
 sakhīgaṇa⁷⁴ ujhānasa chvata⁷⁵ hnām (10)

tāse. ³⁸ Ba: thuguri. ³⁹ Ba: jonā. ⁴⁰ Ba: ona. ⁴¹ Ba: rānīyā. ⁴² Ba: onāo. ⁴³ Ba: rāhā°. ⁴⁴ Ba: bira. ⁴⁵ Ba: khamse. ⁴⁶ Ba: dhāra. ⁴⁷ Ba: chama. ⁴⁸ Mat: bāsaṃ. ⁴⁹ Ba: che jhārama, instead of chemsa bāsa vala. ⁵⁰ Mat: bamhasena. ⁵¹ Ba renders the whole l. as: omana thugu svāna hana nhān. ⁵² Ba: ayare. ⁵³ Ba: mārini. ⁵⁴ Ba: dhāra. ⁵⁵ Ba: mere. ⁵⁶ Ba: choyu. ⁵⁷ Ba: ola. ⁵⁸ Ba: khvārayā. ⁵⁹ Ba: thathima. ⁶⁰ Ba: chama. ⁶¹ Ba: jhāra. ⁶² Whole v. missing in Mat and Pu. ⁶³ Ba: thuguri. ⁶⁴ Ba: nase. ⁶⁵ Ba: rāni°. ⁶⁶ Ba: rānīyā. ⁶⁷ Mat, Pu: °gana; Ba: sakhi jana. ⁶⁸ Ba: munakāo. ⁶⁹ Ba: ona. ⁷⁰ Ba: mārini. ⁷¹ Ba: che. ⁷² Ba: saratāo. ⁷³ Ba: conāo; Mat and Pu give the whole l. as: thama yāka^a vanāva mālini salatāva. ⁷⁴ Ba: sakhījana. ⁷⁵ Ba, Mat, Pu: chota. ⁷⁶ Mat. Pu, Pu⁴: khamse. ⁷⁷ Pu: kicotanaṃ. ⁷⁸ Ba

^a = thamayāka.

ma khana the khāpā khamse⁷⁶ kicotana⁷⁷ kitakāva⁷⁸
 bāgvala⁷⁹ mikhā kase⁸⁰ svata hnām
 Mādhaba rājāyā ati nidrā⁸¹ juyā⁸² svana⁸³
 khvālasa⁸⁴ pitu⁸⁵ piyā⁸⁶ svata⁸⁷ hnām (11)

danāva⁸⁸ svava bele⁸⁹ Mādhaba rājāna⁹⁰
 sapanāsa khanā the tu tāla⁹¹ hnām
 rājāva⁹² rānīva⁹³ thithi netra⁹⁴ cū lānāva⁹⁵
 mūrčhāna kala⁹⁶ thithi nihma⁹⁷ hnām (12)

rānīna ājñā jula thanina⁹⁸ pe⁹⁹ hnusa
 jita jā mele¹⁰⁰ biya¹⁰¹ tena¹⁰² hnām
 rājā dakva¹⁰³ munakāva¹⁰⁴ svayambara nyāyakāva¹⁰⁵
 Guṇākara rājāyāta biyu hnām (13)

Mādhaba rājāna¹⁰⁶ rānīyāta satya¹⁰⁷ bila
 jajñasa¹⁰⁸ haraṇa¹⁰⁹ yānā yane hnām
 Bhadraba sala gase salayā¹¹⁰ hmasa tase
 begana bvātakala¹¹¹ yane hnām (14)

mālako¹¹² khañ hlāse rājāyāke belā¹¹³ kāse
 Sulocanā thava¹¹⁴ chemsa¹¹⁵ vana¹¹⁶ hnām
 mātanasā evanāva¹¹⁷ hlāko khañ nenāva¹¹⁸
 kucetahma kvahām vayā evana hnām¹¹⁹ (15)

Mādhaba rājāyā mana ati harṣa juse
 ānandana denāva¹²⁰ evana¹²¹ hnām
 Sulocanā rānīyā manasa harṣa kāse
 ānandana¹²² denāva¹²⁰ evana¹²¹ hnām (16¹²³)

gives the whole l. as: makhu the nenaka khāpā ni khanāo. ⁷⁹ Ba: *bāgrava*; Mat, Pu: *bāgola*. ⁸⁰ Ba: *kanā*. ⁸¹ Ba: *nimdrā*. ⁸² Ba: *juyāo*. ⁸³ Missing in Ba. ⁸⁴ Ba: *khvārasa*. ⁸⁵ Mat: Pu: *pittu*. ⁸⁶ Ba: *pise*. ⁸⁷ Ba: *cona*. ⁸⁸ Ba: *danāo*. ⁸⁹ Ba: *svatarithe*^a. ⁹⁰ Ba: *rājānaṃ*. ⁹¹ Ba: *cona*, instead of *tu tāla*. ⁹² Ba: *rājāo*. ⁹³ Ba: *rānīo*. ⁹⁴ Ba: *mikhā*^b. ⁹⁵ Ba: *khanāo*, instead of *cū lānāva*. ⁹⁶ Ba: *kara*. ⁹⁷ Ba: *nimha thithi* (for *thithi nihma*). ⁹⁸ Ba: *thaniyā*. ⁹⁹ Mat, Pu: *pya*. ¹⁰⁰ Ba: *mere*. ¹⁰¹ Ba: *biyā*; Pu: *biye*. ¹⁰² Ba: *choyu*; Pu: *tyana*. ¹⁰³ Ba, Mat, Pu: *dako*. ¹⁰⁴ Ba: *munakāo*. ¹⁰⁵ Ba: *nāyakāo*. ¹⁰⁶ Ba: *rājānaṃ*. ¹⁰⁷ Ba: *sate*. ¹⁰⁸ Ba: *jagyasa*; Pu: *jajñesa*. ¹⁰⁹ Ba: *harṇa*. ¹¹⁰ Ba: *sarayā*. ¹¹¹ Ba: *bvātakāo*. ¹¹² Ba: *mārako*. ¹¹³ Ba: *berā*. ¹¹⁴ Ba: *thao*. ¹¹⁵ Ba: *chesa*. ¹¹⁶ Ba: *ona*. ¹¹⁷ Ba: *conāo*; Mat, Pu: *conāva*. ¹¹⁸ Ba: *nanāo*. ¹¹⁹ Ba gives the whole l. as: *cetaki jā chakhe onā conā nhām*. ¹²⁰ Ba: *denāo*. ¹²¹ Ba: *cona*. ¹²² Ba: *°danaṃ*. ¹²³ Whole v. missing in Mat and Pu. ¹²⁴ Ba: *svayaṃ-*

^a = *svata ri te*.

^b Synonym.

svayambara¹²⁴ nyāyakāva¹²⁵ rājā¹²⁶ dakva¹²⁷ munakāva¹²⁸

Sulocanā kanyā biya¹²⁹ tena¹³⁰ hnām

Sulocanā rānina¹³¹ Mādhava ma khanāva¹³²

manasa ati dhandā jula hnām¹³³ (17)

Mādhava rājāyā ati nidrā vayāva¹³⁴

kucetana¹³⁵ sala¹³⁶ gayā vana¹³⁷ hnām

Sulocanā rānina yānana¹³⁸ khanāva

Mādhava vala dhakā: evana¹³⁹ hnām¹⁴⁰ (18)

hāmala¹⁴¹ kuśa tase māmā bubā¹⁴² nihmasena

Sulocanā kanyā biya¹⁴³ tena¹⁴⁴ hnām

salayā begana¹⁴⁵ kubuddhi kucetana¹⁴⁶

Sulocanā haraṇa¹⁴⁷ yānā yana hnām (19)

rājā rānī ādina¹⁴⁸ samasta lokapani

sakala¹⁴⁹ ātāhana¹⁵⁰ evana¹⁵¹ hnām

Guṇākara rājāyā ati lajyā¹⁵² juyāva¹⁵³

phakīra¹⁵⁴ juyāva¹⁵³ vana¹⁵⁵ hnām (20)

Mādhava rājāyā hnelana¹⁵⁶ cāyāva

javaṇ khavaṇ svayāva evana hnām¹⁵⁷

sala¹⁵⁸ ma du¹⁵⁹ khanāva¹⁶⁰ begana bvānā¹⁶¹ vana¹⁶²

svayambara¹⁶³ dhunakāva¹⁶⁴ evana¹⁶⁵ hnām (21)

loka paṇḍayā khañ nese¹⁶⁶ nirāśa¹⁶⁷ juyāva¹⁶⁸

phakīra¹⁵³ juyāva¹⁶⁹ vana¹⁷⁰ hnām¹⁷¹

Sulocanā rānīyā nāma tu¹⁷² jaka kāse

deśasa hitu hirā jula¹⁷³ hnām (22)

vara. ¹²⁵ Ba: *nāyakāo*. ¹²⁶ Ba: *anega*. ¹²⁷ Ba: *jātrā*. ¹²⁸ Ba: *yāse*.
¹²⁹ Pu: *biye*. ¹³⁰ Mat, Pu: *tyana*. ¹³¹ Ba: *rānīyā*. ¹³² Ba: *khanāo*. ¹³³ Ba gives
the whole l. as: *anega dhamdā kāse cona nhām*. ¹³⁴ Ba: *juyāo*. ¹³⁵ Ba: *cerana*.
¹³⁶ Ba: *sara*. ¹³⁷ Ba: *ona*. ¹³⁸ Pu: *yānanam*. ¹³⁹ Mat: *cona*. ¹⁴⁰ Ba gives
the last two lines as:

sulocanā rānina mādhava ora dhakā

manasa bhālapāva cona nhām //

¹⁴¹ Ba: *hāmora*. ¹⁴² Mat: *babu*. ¹⁴³ Ba, Pu: *biye*. ¹⁴⁴ Mat, Pu: *tyana*. ¹⁴⁵ Ba:
begana sara gase, instead of *salayā begana*. ¹⁴⁶ Ba: *celana*. ¹⁴⁷ Ba: *harṇa*.
¹⁴⁸ Ba: *ādipani*. ¹⁴⁹ Ba: *sakara*. ¹⁵⁰ Ba, Mat: *°hāna*; Pu: *°hanam*. ¹⁵¹ Ba,
Mat: *cona*. ¹⁵² Ba: *nira āsā* (= *nirāśa*), instead of *ati lajyā*. ¹⁵³ Ba: *juyāo*.
¹⁵⁴ Ba, Mat, Pu, Pu⁴: *°kīra*. ¹⁵⁵ Ba: *ona*. ¹⁵⁶ Ba: *nhayaranam*; Pu: *nhelanam*.
¹⁵⁷ Ba gives the whole l. as: *danāo jao khao svata nhām*. ¹⁵⁸ Ba: *sara jā*. ¹⁵⁹ Ba:
dayāo. ¹⁶⁰ Missing in Ba. ¹⁶¹ Ba: *bvāna*; Pu: *bvānāva*. ¹⁶² Ba: *ona*; missing
in Pu, Pu⁴. ¹⁶³ Ba: *svayamvara*. ¹⁶⁴ Ba: *dhunakāo*. ¹⁶⁵ Ba, Mat: *cona*.
¹⁶⁶ Ba: *nāse*. ¹⁶⁷ Ba: *nira āsā*. ¹⁶⁸ Ba: *juyāo*; Mat and Pu give the whole l. as:
mādhava rājāna sulocanāyā birahana. ¹⁶⁹ Ba: *juyāo*. ¹⁷⁰ Ba: *ona*. ¹⁷¹ The
shorter version given in Mat, Pu and Pu⁴ ends here. ¹⁷² Ba: *tum*. ¹⁷³ Ba: *jura*.

chaguri deśasa bāsa yānā dila¹⁷⁴ vasa¹⁷⁵
 lucāna¹⁷⁶ dāgā biyā yana hnām
 rājāyā bastra ādi dhāra tarabāra jvanāva¹⁷⁷
 lucā¹⁷⁸ jā chakhe bise vana hnām (23)
 salayā¹⁷⁹ hmasa tase begana yanakāva¹⁸⁰
 chaguri banāntara yana hnām
 salahmana¹⁸¹ kvahām¹⁸² vayā: rānīyā khvāla¹⁸³ svayā:
 trījana yāya dhakā: dhāla¹⁸⁴ hnām (24)
 rānīyā manasa cetaki khanāva¹⁸⁵
 jatna ni yāya dhakā: dhāla¹⁸⁴ hnām
 cetakiyā lāhātisa¹⁸⁶ ratnayā mālā¹⁸⁷ bise
 madhicadhi nyānā haki dhāla¹⁸⁴ hnām (25)
 Sulocanā rānīna salayā¹⁸⁸ hmasa gase
 begana chakhe bvānā¹⁸⁹ vana¹⁹⁰ hnām
 thathina belasa¹⁹¹ lucāna¹⁹² nāpa lāta
 Sulocanā rānīyāta syāya tena hnām (26)
 Sulocanā rānīna anega juguti yāse
 lucāyāta¹⁹³ tumthisa kva phānā chvata¹⁹⁴ hnām
 lucāyā¹⁹⁵ bastra kāse thuguri bastra tise
 dhāra tarabāra kva¹⁹⁶ khāyāo vana¹⁹⁰ hnām (27)
 Sulocanā rānīna mijanarūpa kāse
 begana sala¹⁹⁷ gase vana¹⁹⁸ hnām
 byāghrana khanāva¹⁹⁹ begana bvānā²⁰⁰ vase²⁰¹
 Sulocanā²⁰² naya dhakā: vala²⁰³ hnām (28)
 byāghra vava²⁰⁴ khanā: Sulocanā gyānāva²⁰⁵
 hatāsana dhupa kayā: sula²⁰⁶ hnām
 byāghrayā hmutusa lānā: penana²⁰⁷ phvata²⁰⁸ cālā:
 byāghra jā vāthāvāthā sana hnām (29)
 mijanarūpa kāse byāghranī syānāva²⁰⁹
 deśasa duhām vanā: svata hnām
 salayāta bala bise salayā²¹⁰ hmasa gase
 deśayā dathu dathu jula hnām (30)

174 Ba: *dira*. 175 Ba: *osa*. 176 Ba: *ru*^o. 177 Ba: *jonāo*. 178 Ba: *ru*^o. 179 Ba:
sarayā. 180 Ba: *°kāo*. 181 Ba: *saramhana*. 182 Ba: *kohā*. 183 Ba: *khvāra*.
 184 Ba: *dhāra*. 185 Ba: *°nāo*. 186 Ba: *rāh*^o. 187 Ba: *mārā*. 188 Ba: *sarayā*.
 189 Ba: *bvāna*. 190 Ba: *ona*. 191 Ba: *berasa*. 192 Ba: *ru*^o. 193 Ba: *ru*^o.
 194 Ba: *chota*. 195 Ba: *ru*^o. 196 Ba: *ko*. 197 Ba: *sara*. 198 Ba: *ona*. 199 Ba:
°nāo. 200 Ba: *bvāna*. 201 Ba: *ose*. 202 Ba: *suro*^o. 203 Ba: *ora*. 204 Ba:
oo. 205 Ba: *°nāo*. 206 Ba: *sura*. 207 Ba: *penanam*. 208 Ba: *phota*. 209 Ba:
°nāo. 210 Ba: *sarayā*. 211 Ba: *sunām*^a. 212 Ba: *dhāra*. 213 Ba: *chamu*.

^a Mod.

thuguli deśayā puruṣajanapanisena
 byāghranī sunāna²¹¹ syāta dhāla²¹² hnām
 apuruṣa sundara chahma²¹³ sala jā gase vala²¹⁴
 vahmana²¹⁵ syānāva²¹⁶ vana²¹⁷ hnām (31)

thuguli deśayā kājī bhāradārāpanisena²¹⁸
 ana vana²¹⁹ vāyo kājī dhāla²²⁰ hnām
 mijanarūpa rānī thuguli deśasa
 cākari yāya dhakā: dhāla²²⁰ hnām (32)

chana chu puruṣārtha²²¹ davo²²² jñāna guṇa chu chu davo²²²
 thuguli davo²²² dhakā:²²³ kaṃo hnām
 mebana²²⁴ ma phayāgu ugu yāya phayā jina
 ji nāma Mahābīra khavo²²⁵ hnām (33)

thuguli bhākhā nese²²⁶ kājī bhāradārāpanisena²¹⁸
 rājyā thāsa bvanā yana hnām
 mijanarūpa rānī rājyā hajūrisa
 salāma yānāva²²⁷ evana²²⁸ hnām (34)

thuguli²²⁹ deśasa gayadā chahmasena
 upadraba yānāva²²⁷ evana²²⁸ hnām
 thva jujupanisena gayadā lāya²³⁰ ma phayā
 Mahābīra salatāva²³¹ dhāla²³² hnām (35)

rājyā ājñā nese²³³ ji vane²³⁴ dhakā: dhāse
 anega śastra jvanā²³⁵ vana²³⁶ hnām
 salayāta bala bise salayā²³⁷ hmasa gase
 gayadā syāya dhakā: vana²³⁶ hnām (36)

saine²³⁸ chakhe tase yakānta thama vase²³⁹
 gayadāyā samīpasa²⁴⁰ vana²³⁶ hnām
 gayadāna khanāva²⁴¹ begana bvānā²⁴² vase²³⁹
 Mahābīra syāya dhakā: vala²⁴³ hnām (37)

gayadā vava khanā: Mahābīra gyānāva²⁴⁴
 simāsa thahām vanā evana²⁴⁵ hnām
 begana gayadā vayā:²⁴⁶ simāyā kvasa²⁴⁷ evase
 vāhām vāhām khāyāva²⁴⁸ evana²⁴⁵ hnām (38)

214 Ba: ora. 215 Ba: omhana. 216 Ba: syānāo. 217 Ba: ona. 218 Ba: bhādrāpa°. 219 Ba: ona ona, instead of ana vana. 220 Ba: dhāra. 221 Ba: puruṣāta. 222 Ba: dao. 223 Ba: dhaka. 224 Ba: mebanam. 225 Ba: khao. 226 Ba: nase. 227 Ba: yānāo. 228 Ba: cona. 229 Ba: °guri. 230 Ba: rāya. 231 Ba: saratāo. 232 Ba: dhāra. 233 Ba: nase. 234 Ba: one. 235 Ba: jonā. 236 Ba: ona. 237 Ba: sarayā. 238 Ba: saine. 239 Ba: ose. 240 Ba: samī°. 241 Ba: °nāo. 242 Ba: bvāna. 243 Ba: ola. 244 Ba: °nāo. 245 Ba: cona. 246 Ba: oyā. 247 Ba: kosa. 248 Ba: °yāo. 249 Ba:

gayadā evana khanā: Mahābīra gyānāva²⁴⁴
 jvanāva¹⁷⁷ evana dhupa toka phira hnām
 dhupa jā ku tina vanā:²⁴⁹ kathusa lānāo²⁵⁰
 gayadā vāthāvāthā sana hnām (39)

thuguli²⁵¹ khanāva²⁵² begana kvahām²⁵³ vase
 khaḍgana tvāka hlānā bila hnām
 gayadā syāka khanā: apasarā pehām vava²⁵⁴
 pyākhana²⁵⁵ huyāva²⁵⁶ kena hnām (40)

thuguli²⁵¹ khanāva²⁵² mijanarūpa rānī
 kautuka cāyāva²⁵⁷ kena hnām
 saine²⁵⁸ salatāva²⁵⁹ gayadā sika khanā:
 harṣana sala²⁶⁰ gase vana²⁶¹ hnām (41)

gayadā syākaguli²⁶² rājā vāta tāyāva²⁶³
 rājā jā ati khusī²⁶⁴ jula hnām
 bādya ko thātakāva²⁶⁵ pyākhana huyakāva²⁶⁶
 sindūrajātrā²⁶⁷ yāse hala²⁶⁸ hnām (42)

Mahābīra khanāva²⁶⁹ rājā ati khusī juse
 thava hmyāya kanyā dāna bila²⁷⁰ hnām
 mijanarūpa rānī o yāya ma siyāva²⁷¹
 dhāra tarabārāsa phayākāla²⁷² hnām (43)

svayambara dhunakāva²⁷³ bachī rājya biyāva²⁷⁴
 Mahābīra thava²⁷⁵ deśa tala²⁷⁶ hnām
 loka paṃca munakāva²⁷³ ati rasa harṣa yāse
 thava²⁷⁵ cheṃsa²⁷⁷ tala²⁷⁶ nihma²⁷⁸ sukhaṃ²⁷⁹ hnām (44)

thuguli²⁸⁰ deśayā Gaṃgāyā tīrasa²⁸¹
 caukīna piyakāva²⁸² tala²⁷⁶ hnām
 gvahmayā gugu khaṃna²⁸³ Gaṃgāsa siya vayu²⁸⁴
 bvanāva²⁸⁵ jigu thāsa haki hnām (45)

<i>onā.</i>	²⁵⁰ Ba: <i>rānāo.</i>	²⁵¹ Ba: <i>°guri.</i>	²⁵² Ba: <i>°nāo.</i>	²⁵³ Ba: <i>kohām.</i>	²⁵⁴ Ba:
<i>vao.</i>	²⁵⁵ Ba: <i>pekhaṇa.</i>	²⁵⁶ Ba: <i>huyāo.</i>	²⁵⁷ Ba: <i>cāyāo.</i>	²⁵⁸ Ba: <i>saine.</i>	²⁵⁹ Ba:
<i>saratāo.</i>	²⁶⁰ Ba: <i>sara.</i>	²⁶¹ Ba: <i>ona.</i>	²⁶² Ba: <i>°guri.</i>	²⁶³ Ba: <i>tāyāo.</i>	²⁶⁴ Ba:
<i>°sī.</i>	²⁶⁵ Ba: <i>°kāo.</i>	²⁶⁶ Ba: <i>°kāo.</i>	²⁶⁷ Ba: <i>siṃdhūra j°.</i>	²⁶⁸ Ba: <i>hara.</i>	²⁶⁹ Ba:
<i>°nāo.</i>	²⁷⁰ Ba: <i>bira.</i>	²⁷¹ Ba: <i>siyāo.</i>	²⁷² Ba: <i>°kāra.</i>	²⁷³ Ba: <i>°kāo.</i>	
²⁷⁴ Ba: <i>°yāo.</i>	²⁷⁵ Ba: <i>thao.</i>	²⁷⁶ Ba: <i>tara.</i>	²⁷⁷ Ba: <i>chesa.</i>	²⁷⁸ Ba:	
<i>nīma.</i>	²⁷⁹ Ba: <i>sukha.</i>	²⁸⁰ Ba: <i>°guri.</i>	²⁸¹ Ba: <i>ti°.</i>	²⁸² Ba: <i>°kāo.</i>	²⁸³ Ba:
<i>khana.</i>	²⁸⁴ Ba: <i>oyu.</i>	²⁸⁵ Ba: <i>bvanāo.</i>	²⁸⁶ Ba: <i>°nāo.</i>	²⁸⁷ Ba: <i>cerana.</i>	²⁸⁸ Ba:

Sulocanā ma khanāva²⁸⁶ kubuddhi celana²⁸⁷
 Gaṃgāsa siya dhakā: vala²⁸⁸ hnām
 caukīna²⁸⁹ khanāva²⁸⁶ jvanāva²⁹⁰ yanāva²⁹¹
 lavo hlāta²⁹² Mahābīrayāta hnām (46)

Guṇākara²⁹³ rājāyā Sulocanā ma lānāva²⁹⁴
 Gaṃgāsa siya dhakā: vala²⁸⁸ hnām
 caukīna²⁸⁹ khanāva²⁸⁶ bvanāva²⁸⁵ yanāva²⁹¹
 Mahābīrayā sabhāsa yana hnām (47)

dañ jhi dañ dayā: naṃ Sulocanā ma luyāva²⁹⁵
 manasa biraha tu jula hnām
 Mādhaba rājāyā Sulocanā ma luyāva²⁹⁵
 birahana siya dhakā: vala hnām (48)

Mādhaba rājāyā ati bedanā juyāva¹⁶⁹
 Gaṃgāsa siya dhakā: vala²⁸⁸ hnām
 caukīna²⁸⁹ khanāva²⁸⁶ bvanāva²⁸⁵ yanāva²⁹¹
 Mahābīrayā sabhāsa yana hnām (49)

Mahābīra rājāna⁹⁰ chahnuyā²⁹⁶ dinasa
 hmati²⁹⁷ hmati²⁹⁷ bicā: yānā: nena hnām
 Mādhaba rājāyāta talasa²⁹⁸ bvanā²⁹⁹ yānā
 gupta khañ thithi hlānā evana³⁰⁰ hnām (50)

mijanarūpa rānī cela³⁰¹ jā khanāva²⁸⁶
 atina krodha yānā evana³⁰⁰ hnām
 caṇḍāla³⁰² salatāva³⁰³ cetaki lavo hlāta²⁹²
 chulina suyā: syāo dhāla³⁰⁴ hnām (51)

thulita³⁰⁵ dhunakāva²⁷³ bistāra-khañ nese³⁰⁶
 Mādhaba rājāyāke nena³⁰⁷ hnām
 Mahābīra rājāyā ājñā the nenāva³⁰⁸
 Mādhaba rājāyāta kana hnām (52)

Guṇākara²⁹³ rājāyāke mālako³⁰⁹ khañ nese³⁰⁶
 thava²⁷⁵ deśa huni dhakā: dhāla hnām
 Mahābīra rājāna⁹⁰ anega buddhi bise
 Guṇākara²⁹³ thava²⁷⁵ deśa chvata³¹⁰ hnām (53)

ora. ²⁸⁹ Ba: °kina. ²⁹⁰ Ba: jvanāo. ²⁹¹ Ba: °nāo. ²⁹² Ba: raolhāta, instead
 of lavo hlāta. ²⁹³ Ba: guna°. ²⁹⁴ Ba: rānāo. ²⁹⁵ Ba: ruyāo. ²⁹⁶ Ba: chanuyā.
²⁹⁷ Ba: mhati. ²⁹⁸ Ba: taresa. ²⁹⁹ Ba: bonā. ³⁰⁰ Ba: cona. ³⁰¹ Ba: cera.
³⁰² Ba: caṇḍāra. ³⁰³ Ba: saratāo. ³⁰⁴ Ba: dhāra. ³⁰⁵ Ba: thurita. ³⁰⁶ Ba:
 nase. ³⁰⁷ Ba: nana. ³⁰⁸ Ba: nenāo. ³⁰⁹ Ba: mārako. ³¹⁰ Ba: chota. ³¹¹ Ba:

mijanarūpa rānī Mādhaba rājāyāke
 chu chu duḥkha jula dhakā: nena³¹¹ hnām
 Mādhaba rājāna⁹⁰ dhāla Sulocanā ma khanāva³¹²
 Gaṃgāsa siya dhakā: vayā³¹³ hnām (54)
 Mādhabayā khañ nese³⁰⁶ thithi mikhā khvabi tase
 duḥkha³¹⁴ sukhayā khañ hlānā cvana³⁰⁰ hnām
 thathina belasa³¹⁵ mijanarūpa rānī
 thavagu³¹⁶ bastra tvayā³¹⁷ kena³¹⁸ hnām (55)
 Mādhaba rājāyā manasa bhā:lapā³¹⁹ the³²⁰
 Sulocanā sahitana lāta³²¹ hnām
 nihma rānīpanisena chahma svāmī³²² bhā:lapāva³²³
 caraṇasa³²⁴ bhoka puse cvana³⁰⁰ hnām (56)
 Mādhaba rājāna rājā rānī ādipani
 loka paṃca bujhay yānā: dhāla³⁰⁴ hnām
 thuliyā³²⁵ nimittina anega duḥkha³¹⁴ sise
 sahalapā³²⁶ jina juyā thani hnām (57)
 thulita³⁰⁵ ājñā juse rājāyāke belā³²⁷ kāse
 thava²⁷⁵ deśa vane³²⁸ dhakā: dhāla³⁰⁴ hnām
 mālako³⁰⁹ khañ hlāse thithi bhākhā satya tase
 lihām³²⁹ vala²⁸⁸ svahma³³⁰ thava²⁷⁵ rājyasa hnām (58)
 thava²⁷⁵ rājya thenakāva³³¹ māma bubā darśana yāse
 duḥkha³¹⁴ sukha khañ hlānā cvana³⁰⁰ hnām
 Mādhaba rājāyā svahma³³⁰ tipū nāpa lāse³³²
 sukha ānandana cvana³⁰⁰ hnām (59)
 Mādhaba rājāyā thava²⁷⁵ deśa thenāva³³³
 parajā bicā: yāse dila³³⁴ hnām
 dakva³³⁵ parajā munakāva³³⁶ nyāya-nisāpa yāse cvana³⁰⁰
 parajā ati sukha bila³³⁷ hnām (60)
 hlākahma[yā] subacana nena³³⁸ paṃca sakasena
 daśakarma(?)³³⁹ sihnājyā naṃ dhuna hnām
 thuguli²⁸⁰ deśayā rājā rānī ādipani
 sakaleṃ³⁴⁰ ānandana dila³³⁴ hnām (61)

ñana. ³¹² Ba: °nāo. ³¹³ Ba: oyā. ³¹⁴ Ba: dukha. ³¹⁵ Ba: berasa. ³¹⁶ Ba:
thaogu. ³¹⁷ Ba: toyā. ³¹⁸ Ba: kyana. ³¹⁹ Ba: bhārapā. ³²⁰ Ba: theṃ.
³²¹ Ba: rāta. ³²² Ba: °mī. ³²³ Ba: bhārapāo. ³²⁴ Ba: calana°. ³²⁵ Ba, Mat, Pu:
 °riyā. ³²⁶ Ba: seherapā. ³²⁷ Ba: berā. ³²⁸ Ba: one. ³²⁹ Ba: rihā. ³³⁰ Ba:
srana. ³³¹ Ba: °kāo. ³³² Ba: rāse. ³³³ Ba: °nāo. ³³⁴ Ba: dīra. ³³⁵ Ba:
dako. ³³⁶ Ba: °kāo. ³³⁷ Ba: bira. ³³⁸ Ba: ñana. ³³⁹ Ba: °kāra^a. ³⁴⁰ Ba:
sakareṃ.

^a = °kāla(?).

Nāgara yāhune binati abadhāna (dhu°)

mālinīyā cherṇsa basabāsa yānā dila osa
bise hala ākhalayā svāna (1)

kuceta chi sebakana durajana thama juse
sala gase hala ji khuyāo (2)

ratanayā mālā bise durajana mele chose
oyā² thana dharama tayāo (3)

o belasa gupatana oyā chike daraśana
lānā jina chike ati mana (4)

puruṣayā dharamana bila ji daibana³
manoratha⁴ pūraṇa⁵ yānāo (5)

Jayaparakāśana nṛpati bacana hlāka
sukha yāya dharma yānāo (6)

hāya hāya prabhu svāmī chi gana jhāyā
chaṃṭa dhandā chāya misā jyākha² yānā evanā³
chiva jiva evanā³ prabhu salhā-sāhuti⁴ ma du
gana jhāyā evanā³ prabhu gana vanā evanā⁵ (1)

Silutīrtha mola hluya ati puṇya lāi
Silutīrtha vaneyāta pāsā mālā vanā⁶
pāsā māle ma te prabhu chiva jiva vane
nihma tepū⁷ Silu vane ati puṇya lāi (2)

chava jiva vaneyāta joṣī kene mā ni
joṣī⁸ kenā svayā jina bāya māli dhāla
joṣī⁸ kene chāya prabhu chiva jiva vane
chiva jiva mola lhuya ati puṇya lāi (3)

¹ Mal 28 (p. 18 f.); Mat 9 (p. 7 f.). ² Mal, Mat: *vayā*. ³ Mat: *daibana*. ⁴ Mat: *manaratha*. ⁵ Mat: *pu°*.

¹ Ba p. 17; Mat 71 (p. 74 ff.); Pu 37 (p. 50 ff.); Pu⁴ 42 (p. 58 ff.). ² Ba, Mat: *jyā kham*. ³ Ba, Mat, Pu: *conā*; LR: *voyā*. ⁴ Mat, Pu: *sahlā sū°*. ⁵ Ba, Mat, Pu: *diyā*. ⁶ LR: *voyā*. ⁷ Ba, Mat: *tepu*. ⁸ Ba, Mat: *jotisa^a*; Pu: *jotis^a*. ⁹ Ba:

^a Synonym.

hathyā biya ma te misā chava jiva bāi
bujhe yānā bujhe ma jū⁹ abaśyana bāi
thava¹⁰ cheṁṇa danā vanā: Dhamāthulī¹¹ bāsa
Dhamāthulī¹¹ thyaṁkā: svayā tiri lise vala (4)

vaya dhāya ma te misā cheṁṣa lihām huṁni¹²
hathyā biya¹³ ma te misā chava jiva bāi
nāpa¹⁴ vane nāpa¹⁴ cvane¹⁵ gathe bāya māli
Dhamāthuliṁ danā vanā: Nyāga:mānī¹⁵ bāsa (5)

Nyāga:mānī¹⁶ thyaṁka: svayā tiri lise vala
vaya dhāya ma te misā chava jiva bāi
nāpa¹⁴ vane nāpa¹⁴ cvane¹⁵ gathe bāya māli
Nyāga:māniṁ¹⁷ danā vanā: Jaiphalapauvā¹⁸ bāsa (6)

Jaiphalapauvā¹⁸ thyaṁkā: svayā tiri lise vala
vaya dhāya ma te misā chava jiva bāi¹⁹
nāpa vane nāpa cvane gathe bāya māli¹⁹
Jaiphalapauvāṁ²⁰ dana vanā: Rānīpauvā bāsa (7)

Rānīpauvā thyaṁkā: svayā tiri lise vala
vaya dhāya ma te misā chava jiva bāi¹⁹
nāpa vane nāpa cvane gathe bāya māli¹⁹
Rānīpauvāṁ danā vanā: Caturālīpauvā bāsa (8)

Caturālīpauvā thyaṁkā: svayā tiri lise vala
vaya dhāya ma te misā chava jiva bāi¹⁹
nāpa vane nāpa cvane gathe bāya māli¹⁹
Caturālīpauvāṁ danā vanā: Na:kvā:byāsī bāsa (9)

Na:kvā:byāsī thyaṁkā: svayā tiri lise vala
vaya dhāya ma te misā chava jiva bāi¹⁹
nāpa vane nāpa cvane gathe bāya māli¹⁹
Na:kvā:byāsiṁ danā vanā: Dhaivutane²¹ bāsa (10)

Dhaivutane²¹ thyaṁkā: svayā tiri lise vala
vaya dhāya ma te misā chava jiva bāi¹⁹
nāpa vane nāpa cvane gathe bāya māli¹⁹
Dhaivutanaṁ²¹ danā vanā: Bhimalapākva bāsa (11)

ju. ¹⁰ Pu: thaba. ¹¹ Ba: °li. ¹² Ba, Mat: *huni*; Pu: *huṁni*. ¹³ Pu⁴: *biye*.
¹⁴ Ba, Mat: *nāpaṁ*. ¹⁵ Ba: *cone*. ¹⁶ Ba: *nyāgamani*. ¹⁷ Mat, Pu: *nyāga-*
māniṁ; Ba: *nyāgamanīṁ*. ¹⁸ Mat: *jaiphalpauvā*. ¹⁹ Whole l. missing in Mat, Pu
and Pu⁴. ²⁰ Pu: *jaiphalp*°. ²¹ Ba, Mat: *thaibu t*°; Pu: *dhaibut*°. ²² Ba, Mat,

Bhimalapākva thyamkā: svayā tiri lise vala
vaya dhāya ma te misā chava jiva bāi¹⁹
nāpa vane nāpa evane gathe bāya māli¹⁹
Bhimalapākvaṃ danā vanā: Dhuṃcyābyāsī bāsa (12)

Dhuṃcyābyāsī thyamgu bele prabhu kva²² chunā dila
dhandā kāya ma te prabhu surtā²³ kāya ma te
nāpa²⁴ vane nāpa evane²⁵ gathe bāya māli
Dhuṃcyābyāsīṃ danā vanā: Lakaḍibinā bāsa (13)

bujhe yānā²⁶ bujhe ma jū²⁷ abaśya bāya māli
Lakaḍibināṃ²⁸ danā vanā: Silutīrtha thyana
Silutīrtha mo hluyā bele jujuṃ gaṃke hala
ganāṃ gane ma jyū misā hathi juyā: phuta (14)

duli evane²⁹ ma naṃ disā supālasa evana³⁰
supālasa danā svayā prabhu khvayā³¹ hala
chimi prabhu khvagu³² ma khu khicā khvayā³¹ hagu
khicā khvagu³² ma khu rājā jimi svāmi khvala³³ (15)

khvaya³⁴ ma te prabhu svāmī³⁵ ji ti gyaṃhma lāi
jujuṃ bila tārisvāna prabhuyāta chuke
khvaya³⁴ ma te prabhu svāmī³⁵ ji ti gyaṃhma lāi
cha ti gyaṃhma lākeyāta tapa yāya mā ni (16)

Himālasa tapa yā:sāṃ cha ti gyaṃhma ma du
supālasa³⁶ evanā³⁰ vanā anegu svānayā bana
prabhu svāmī tolatāva rājā lise vana
nihma tepū³⁷ Silu vanā yākačā ji jula (17)

ganāṃ gane ma phu misā hathi juyā: phuta
Silutīrtha lihāṃ vayā: Bhimalapākva thyana³⁸
Bhimalapākva thyamgu bele tiri lu maṃse vala
Bhimalapākvaṃ danā vayā: Na:kvā:byāsī bāsa (18)

gana vanā nāpa lāya tiri lu maṃse vala³⁹
Na:kvā:byāsīṃ danā vayā: Rānīpauvā thyana³⁸
Rānīpauvāṃ danā vayā: Nyāga:mānī⁴⁰ thyana³⁸
Nyāga:māniṃ⁴¹ danā vayā: Paśupati thyana³⁹ (19)

Pu: ko. ²³ Pu: sūr°. ²⁴ Ba, Mat: nāpaṃ. ²⁵ Ba: cone. ²⁶ Ba: yānāṃ.
²⁷ Ba: ju. ²⁸ Mat, Pu: °nāna^a. ²⁹ Ba, Mat, Pu: co°. ³⁰ Ba, Mat, Pu: co°. ³¹ Ba,
Mat, Pu: khoyā. ³² Ba, Mat, Pu: khogu. ³³ Ba, Mat, Pu: khola. ³⁴ Ba, Mat,
Pu: khoya. ³⁵ Ba, Mat: °mi. ³⁶ Pu: °saṃ. ³⁷ Ba, Mat: °pu. ³⁸ Ba, Mat,
Pu: thena. ³⁹ Pu: vala // ganā°. ⁴⁰ Ba: nyāgamani; Mat: nyāgamāni. ⁴¹ Ba:

^a Older form.

Nīlakaṇṭha Mahādeba darasana yāya⁴²
ganāṃ gane ma phu misā hathi juyā: phuta
Paśupatiṃ⁴³ lihāṃ vayā: thava cheṃsa thyana⁴⁸
tha:gu⁴⁴ cheṃsa thyamgu⁴⁵ bele māma bubāṃ nvāta (20)

dāju kijā sakasiṇaṃ helā jita yāta
tha:gu⁴⁴ cheṃsa evana⁴⁶ chāya jogi³⁷ juyā: vane⁴⁸
ganāṃ gane ma phu misā hathi juyā: phuta
jogiyāgu⁴⁹ bhesa⁵⁰ kāse hilā mālā svaya⁵¹ (21)

rājye hilā mālā svayāṃ⁵² cha ti gyaṃhma ma du
jhiṃni daṃṭa tapa brata jina yānā evane⁴⁶
jhiṃ ni daṃṭa tapa yāsāṃ thva ti gyaṃhma dai ma khu⁵³
ganāṃ gane ma phu misā hathi juyā: phuta (22)

dhandā kāya ma te rānī surtā kāya ma te
thulimachi kumārī-ketī cākara-nokara biya
hīrā motī juhāra pannā tisā vasa biya
nu re rānī chava jiva tripāsā chako:⁵⁴ hmite (23)

thva khaṇṇ hlāya ma te rājā jigu binti nyava
caturmāsa-abasaṃ⁵⁵ evanā³ brata sidhayake⁵⁶ mā ni
caturmāsa-abasaṃyāta⁵⁷ chaṇṭa chu chu mālā
ghyala sākha cāku duru sakatāna mālā (24)

prajāgaṇa⁶⁸ sakalayāta bhojana yāke mālā
svaraṇjayā⁵⁹ jogi⁶⁰ dakva samela⁶¹ yāya mālā
jogi⁶⁰ prajā dakva⁶² thyana⁶³ ji prabhu chahma ma jhā ni
snāna yānā bele jimi prabhu thyamka jhālā (25)

dhandā kāya ma te prabhu surtā kāya ma te
mātānīyā⁶⁴ bhesa kayā chala⁶⁵ yānā vaya
haya haya⁶⁶ kumārī-ketī carabisa pithā evana⁶⁷ vane
carabisa jhāya ma te rānī jhārī koparā dike (26)

nyāgamaniṃ; Mat, Pu: *nyāgamāniṃ*. ⁴² Mat, Pu: yāya / ganāṃ°. ⁴³ Pu: °pati.
⁴⁴ Ba, Mat: *thagu*. ⁴⁵ Ba, Mat: *themgu*. ⁴⁶ Ba, Mat, Pu: *cone*. ⁴⁷ Ba, Mat, Pu:
°gi. ⁴⁸ Mat, Pu: vane / ganāṃ. ⁴⁹ Ba, Mat, Pu: *jogiy°*. ⁵⁰ Mat: *dheṣa*. ⁵¹ Ba,
Mat: *svayā*. ⁵² Ba, Mat, Pu: *soyāṃ*. ⁵³ Mat: °khu / ganāṃ; Pu: *khu / ganāṃ*.
⁵⁴ Pu: *chakā*. ⁵⁵ Mat, Pu: *absaṃ*. ⁵⁶ Pu: *sidhayake*. ⁵⁷ Mat: *absaṃ°*. ⁵⁸ Ba,
Mat: °gana. ⁵⁹ Ba, Mat, Pu: °rājayā. ⁶⁰ Ba, Mat: *jogi*. ⁶¹ Ba, Mat, Pu: *sā°*.
⁶² Pu: *dako*. ⁶³ Ba, Mat, Pu: *thena*. ⁶⁴ Ba, Mat: °niyā. ⁶⁵ Ba, Mat, Pu: *chale*.
⁶⁶ Ba, Mat, Pu: *hāya hāya*. ⁶⁷ Missing in Ba; Mat, Pu: *cona*. ⁶⁸ Omitted in Pu.

thathimjāgu kothāsa ji⁶⁸ gathe pithā evane⁶⁹
 carabisa vane dhakā: koṭhām pihām vala
 ekāntana chakhe vanā: bastra dakva tvala⁷⁰
 bibhūtina⁷¹ hmasa buse gerū bastraṃ puna (27)
 mātāniyā bhesa kāse chala⁶⁵ yānā vana
 ji vāya dhuna prabhu svāmī⁷² dhandā kāya ma te
 nihma nāpaṃ vane ma jyū chi ni⁷³ hnāpā jhāsa⁷⁴
 bicam hilā: chita jina nāpa lāka vāya (28)
 dhanya bhāgya⁷⁵ jigu karma⁷⁶ svāmī⁷⁷ nāpa lāta
 thana evane⁷⁸ ma khu prabhu thava chemsa vane (29)

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cyā hnu cyā hnu sibā yānā Bhīmasena debayāke
 amaṅgala baradāna bila hnām (dhu°)
 ji vāyā² lā lachi ma du ni chi kāya³ Sañ jhāya⁴ dhāla
 thugu chabāra li ganāva⁵ disañ hnām
 ji kāya-putā⁶ jā li gane ma khu bhalicā
 ji kāyayā⁷ lajagāla ma du hnām (1)
 ayale⁸ māju hāya⁹ chi kāyayā⁷ lajagāla ma dusā
 jigu sibe lava hlānā biya¹⁰ hnām
 ayale⁸ bhalicā māyaju ji kāya¹¹ li gane ma jyū
 Saṃdeśayā caritra¹² ni svaya hnām (2)
 ayale⁸ māju hāya⁹ chabāra niṃ li ganā disañ
 bhina jā juyi jina ma khanā hnām
 ayale⁸ bhalicā hāya⁹ dhandā chana kāya¹¹ ma te
 da chi¹³ ni dañ jaka evanā¹⁴ vāyi hnām (3)
 āva jina chu yāya māju megu chu binati yāya
 china svayā¹⁵ yānāva disañ¹⁶ hnām
 ayale prabhu svāmī¹⁷ Sañ jhāya dhāya ma te
 chabāra niṃ li pināva disañ hnām (4)

⁶⁹ Ba, Mat, Pu: *cone*. ⁷⁰ Ba, Mat, Pu: *tola*. ⁷¹ Mat: °bhu°. ⁷² Ba, Mat: °mi.
⁷³ Pu: *niṃ*. ⁷⁴ Ba, Mat: °sañ. ⁷⁵ Ba and Mat: dhanya, instead of bhāgya.
⁷⁶ Pu: kama. ⁷⁷ Ba, Mat: °mi. ⁷⁸ Ba, Mat, Pu: *cone*.

¹ Pu 36 (p. 45 ff.); Pu⁴ 41 (p. 53 ff.). ² LR: *voyā*. ³ LR: *kāye*. ⁴ LR: *jhāye*.
⁵ LR: °nāvo. ⁶ LR: *kāye*. ⁷ LR: *kāyegā*. ⁸ LR: *ayele*. ⁹ LR: *hāye*.
¹⁰ LR: *biye*. ¹¹ LR: *kāye*. ¹² Pu: caridra. ¹³ Pu: *dacchi*. ¹⁴ Pu, LR: *conā*.
¹⁵ Pu: *soyā*. ¹⁶ Pu: *disa*. ¹⁷ Pu: °mi. ¹⁸ Pu: *tiri*. ¹⁹ Pu: *cone*. ²⁰ Pu:

ayale tirī¹⁸ hāya tākāla evane¹⁹ ma khu
da chi ni dañ̃ jaka evanā²⁰ vāya hnām̃
ayale prabhu svāmī¹⁷ Sañ̃ chatā jhāya ma te
bhina jā juyi jina ma khanā hnām̃ (5)

ayale tirī¹⁸ hāya li gane dhāya ma te
Sañ̃deśayā caritra²¹ ni svaya²² hnām̃
ayale prabhu svāmī¹⁷ āva jina chu dhāya
china svayā¹⁵ yānāva disañ̃ hnām̃ (6)

ayale tirī¹⁸ hāya hatāsa cāya ma te
dakva phakva dayakāva vāya hnām̃
javana sagana phase khavana khvabi²³ huse
ji prabhu khvase²⁴ khvase²⁴ jhāla hnām̃ (7)

ayale prabhu svāmī¹⁷ dhandā china kāya ma te
lañ̃sa svayā¹⁵ buluhuna jhāsañ̃ hnām̃
cotayā jhyālana kva svayā¹⁵ belasa
ji prabhu li ma svase²⁵ jhāla hnām̃ (8)

jhāvagu pi lā khu lā data lisala ma du ni
ji prabhu gathya gathya jula hnām̃
svatayā jhyālana mata bise svayā²⁶ jina
mata jā buluse vana hnām̃ (9)

ayale māju hāya sutha hnāpām̃ kabasi vanā
kvakhana lāya buyā vana hnām̃
ayale bhalicā mayaju dhandā chana kāya ma te
kvakhayā khañ̃ sahī²⁷ ma du hnām̃ (10)

ayale māju hāya lakha kāla vanā bele
chi kāya mamta²⁸ dhakā: dhāla hnām̃
sunāna²⁹ dhāla bhalicā guhmasina dhāla bhalicā
chi kāyayā hita pāsām̃ dhāla hnām̃ (11)

chu cihna hala bhalicā gugu cihna hala bhalicā
chi kāyayā hīrā-amgū hala hnām̃
ayale bhalicā mayaju cha hathi juya ma te
āma khañ̃ khava ma khu juyū³⁰ hnām̃ (12)

ayale māju hāya ma khugu thva khañ̃ ma khu
chi kāyayā samsarga vane hnām̃
kāyanam̃ vāta bhalicā cha na vāya dhāya ma te
ji pāpī gana vanā: siya hnām̃ (13)

conā. ²¹ Pu: calidra. ²² Pu: soya. ²³ Pu: khobi. ²⁴ Pu: khose. ²⁵ Pu: sose.
²⁶ Pu: soyā. ²⁷ Pu: °i. ²⁸ Pu: manta. ²⁹ Pu: °nam. ³⁰ Pu⁴: °yu. ³¹ Pu:

ayale māju hāya gvaca sihna:³¹ jore yāva
chi kāyayā saṃsarga³² vane hnām
sva cūkhana cheṃsa evanā: svahma mācā evanā thāsa
thani ji yākatana jula hnām (14)

ja:lā kha:lā nini māju ji māju khvayake³³ ma te
sakasiṇaṃ dhīraja biyā tiva hnām
āva chu yāya bhalicā cha gathya³⁴ hathi jula
māju yākatana tolata ma te hnām (15)

pālu baji dayakāva dhali sahitana
ji māmaṃ byāhā hai svava hnām
lāyakūyā pradhāna vala thava thiti jamā³⁵ jula
sakasiṇaṃ vane ma te dhāla hnām (16)

misāyā dharama jula svāmīyāke³⁶ bhakti yāya
ji svāmīyā³⁷ saṃsarga³² vane hnām
ganām gane ma phayāva sakasiṇaṃ bidā bila
atyanta khusī juyā: vana hnām (17)

chaju vasa: chvāse³⁸ vāse chaju vasa: jogī bise
chaju vasa: tvāyabhata cina hnām
hāku gahayā lana phise doriyā gāna nese
manichityā³⁹ patāsim sinā: vana hnām (18)

anaṃ niseṃ yanāva deśasa cā uyakā:
dīpasa thyanakala⁴⁰ yana hnām
ayale guvāta āvāju jita chuṃ dukha ma juikāva
jigu prāṇa yākana chvava⁴¹ hnām (19)

ayale bhalicā mayaju dhandā china kāya ma te
yākana prāṇa chvayā⁴² biya hnām
sipaiṃsa evanāva⁴³ tvāyabhata cināva
Gaurī-Śiba-pūjā⁴⁴ yānā evana hnām (20)

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hā de prathamasa sumarapā² debīju Sarasvatī debarajuyāke
thājyā lājyā³ ākhara jori jorana sayakā sayakaṃ prasanne⁴
nuyo one pāsā ākhara sena one⁵ nuyo nanānaṃ one⁵ nu (1)

sihra. ³² Pu: śaraṇasa. ³³ Pu: khoyake. ³⁴ Pu: gathe. ³⁵ Pu: jamām. ³⁶ Pu:
°miyāke. ³⁷ Pu: °miyā. ³⁸ Pu, Pu⁴ erroneously vchāse. ³⁹ Pu: °chitayā.
⁴⁰ Pu: thena°. ⁴¹ Pu: chova. ⁴² Pu: choyā. ⁴³ Pu: conāva. ⁴⁴ Pu⁴: gauriśiba
pū°.

¹ Ba p. 10 ff.; Mat 16 (p. 13 ff.). ² Missing in Ba. ³ Ba, Mat: rājyā. ⁴ Ba,
Mat: prasanne. ⁵ Ba: vane. ⁶ Ba, Mat: sūre. ⁷ Ba: vere; Mat: bere. ⁸ Ba,

thva tumthisa lakha jina sāle⁶ sanāna yāya hnām
thva tumthisa lakha jina sālā bele⁷ salāma⁸ kuti ona
li⁹ kāya ma jio li⁹ kāya ma jio (2)

hāsi khyāli mayaju hāsi khyāli matenā
bacanabhāṣā ji gathyareyāke bade ni¹⁰ yāhunc
hāsi khyāli bhāju hāsi khyāli matenā
tumthisa kuti onagu salāma kayāo bilasā¹¹
prathamasa simghāla dhayāgu chita tum jula hnām (3)

bacanabhāṣā biya dhuna māma babuna bacana ma nenasā
āo gathya yāye
hāsi prāṇabhāju hāsi khyāli matenā
goca¹² lakhā hayā tum tala¹³ dukha ji jula hnām (4)

hāsi khyāli matenā hāsi khyāli mayaju
tumthisa hlānāgu bacanabhāṣā nisaphala¹⁴ jula¹⁵ lā¹⁶
hāsi prāṇabhāju hāsi khyāli matenā
duliya phāmga¹⁷ hayā tum tala¹³ dukha ji jula hnām (5)

hāsi khyāli mayaju hāsi khyāli matenā
tumthisa hlānāgu bacanabhāṣā nisaphala¹⁸ jula¹⁵ lā¹⁶
hāsi khyāli bhāju hāsi khyāli matenā
duli dhanake hala hnām dukha ji jula hnām¹⁹
hāsi khyāli mayaju²⁰ hāsi khyāli matenā
tumthisa hlānāgu bacanabhāṣā nisaphala²¹ jula lā (6)

hāsi prāṇabhāju hāsi khyāli matenā
tumthisa hlānāgu bacanabhāṣā²² nitya ma jula²³
libilana²⁴ duli dhanasā kebalana²⁵ jhāsañ
āo hnichi lāta ni (7)

ji mele²⁶ one Nadadeśa jogiyā bhesana
bhikṣā phona²⁷ jhāsañ bhikṣā phona²⁷ jhāsa ni
jaosa duora khaosa tvādevā:
anega²⁸ josiju²⁹ brāmhūju dayakā: dinabelā³⁰ sotakāo
gharisa lātākā:³¹ one ju jula hnām (8)

Mat: sarāna. ⁹ Ba, Mat: *ri*. ¹⁰ Ba and Mat give this passage as *reyākeva* deni. ¹¹ Ba, Mat: *birasā*. ¹² Ba, Mat: *gvaca*. ¹³ Ba, Mat: *tara*. ¹⁴ Ba, Mat: *nitya phala*. ¹⁵ Ba, Mat: *jura*. ¹⁶ Ba, Mat: *rā*. ¹⁷ Ba, Mat: *phāgā*. ¹⁸ Ba, Mat: *nite phala*. ¹⁹ Missing in Ba and Ma. ²⁰ Ba: *yamaju*; Mat: *bhāju*. ²¹ Ba, Mat: *nitya phala*. ²² Ba, Mat: *na bhāṣā*. ²³ Ba, Mat: *jura*. ²⁴ Ba, Mat: *rubi rana*. ²⁵ Ba, Mat: *keba rana*. ²⁶ Ba: *melye*; Mat: *melya*. ²⁷ Ba, Mat: *phvana*. ²⁸ Mat: *aneka*^a. ²⁹ Ba, Mat: *josi*. ³⁰ Ba, Mat: *dina berā*. ³¹ Ba, Mat: *rātākā*. ³² Ba,

^a tats.

āya re na³² bhalyā-ābā āya re na³² bhalyā-ābā
 jhiji oneguyā³³ gu-tapale³⁴ one jhi mā ni
 nanānaṃ one³⁵ nu
 āya le bhalyā-ābā āya le dūlyā-ābā
 phachina dhacusa³⁶ ikusa ola
 oo sūrya-candra-simāyā kosam³⁷ bhatini ditaki (9)

hā de dūlyā³⁸ phāṃgā³⁹ ulāo svayā bele
 osa prabhu simāyā cosa sosya⁴⁰ dila⁴¹ ni
 osayā khobi ji nugalasa⁴² juta
 dukha ji jula⁴³ ni (10)

āya le⁴⁴ na dūlyā-ābā āya le na bhalyā-ābā
 jhiji oneguyā gu-tapale one jhi⁴⁵ mā ni
 nanānaṃ one⁴⁶ nu
 āya le na māju āya le na bali pila⁴⁷ jhāsa ni (11)

jaosa duora khaosa tvādevā:
 anega josiṃu brāmhūju dayakā: dinabelā⁴⁸ sotakāo⁴⁹
 gharisa lātakāo honaki jula hnām
 hā de sabajam-bhoja naya tuṃ dhunakāo
 dene ji kothāsa oyāo soyā bele⁵⁰
 birūpa bicattu⁵¹ khvālahma⁵² pusāmi khelalape⁵³ ma chālā⁵⁴ (12)

he sutha hnāpām danāo osibaṃ puya hnām
 hā de osibaṃ ni puya tuṃ dhunakāo thāhām onā⁵⁵ soyā bele
 jogirūpa⁵⁶ ola⁵⁷ hnām (13)

hā de āya le na dātā āya le na dātā
 bhikṣā phona²⁷ jhāsa ni
 āya le na⁵⁸ jogi⁵⁹ āya le na⁵⁸ jogi⁵⁹
 bhikṣā chuyā phoo hnām (14)

hā de cha dātāyā lāhātina⁶⁰ bhikṣā jina ma kāyā
 nako kāyā duli dātāyā lāhātina⁶⁰ santoṣa dhāya hnām
 āya le na⁵⁸ bhalimacā āya le na⁵⁸ dulimacā
 oo jogi adabhuta khaṃ hlāta ni
 nako kāyā duli dātāyā lāhātina⁶⁰ bilasā⁶¹
 santoṣa⁶² dhāya hnām (15)

Mat: āyarena. ³³ Ba: onyeguya; Mat: onyaguyā. ³⁴ Ba, Mat: gutapare. ³⁵ Ba: vane. ³⁶ Ba: dhacuse. ³⁷ Ba, Mat: kosa. ³⁸ Ba, Mat: duriyā. ³⁹ Ba, Mat: phāgā.
⁴⁰ Ba: cosya. ⁴¹ Ba, Mat: dira. ⁴² Ba, Mat: nugarasa. ⁴³ Ba, Mat: jura.
⁴⁴ Ba, Mat: re. ⁴⁵ Ba, Mat: ji. ⁴⁶ Ba: vane. ⁴⁷ Ba: °pira; Mat: °pīra. ⁴⁸ Ba, Mat: bela. ⁴⁹ Ba, Mat: svata°. ⁵⁰ Ba, Mat: belya. ⁵¹ Ba, Mat: vicantu.
⁵² Ba, Mat: khvāramha. ⁵³ Ba, Mat: kherarape. ⁵⁴ Ba, Mat: chārū. ⁵⁵ Ba: vanā.
⁵⁶ Ba, Mat: jogi rūpa. ⁵⁷ Ba, Mat: ora. ⁵⁸ Ba, Mat: ayalena. ⁵⁹ Ba, Mat: °i.
⁶⁰ Ba, Mat: rāhā°. ⁶¹ Ba, Mat: birasī. ⁶² Ba, Mat: °tokha. ⁶³ Ba, Mat: phacina.

āya le na⁵⁸ māju aya le na⁵⁸ māju
 phachina⁶³ uttāpanase⁶⁴ ola sītala⁶⁵ coneta phale ma du lā
 hā de kebayā khāpā cāyakāo sola huni
 sītala⁶⁶ phalecāsa huni (16)

hā de kebayā khāpā cāyakāo soyā bele⁶⁷
 osa prabhu simā kosaṃ sināo cona hnām
 hā de gathina lajyā⁶⁸ gathina⁶⁹ phacita
 thva tvālayā nanikatakayā khvāla⁷⁰ gathe soyā⁷¹ khe
 luya⁷² ma chālā⁷³
 osa⁷⁴ chuli nugalasa⁷⁵ ditakāo
 prāṇa ni hane hnām (17)

hā de āya le māmaju āya le māmaju
 nakoyā bhalimacā⁷⁶ gana ni ona
 bicāra ma du lā⁷⁷ ni
 hā de kebayā khāpā cāyakāo sola⁷⁸ huni⁷⁹
 sītala⁸⁰ phale ona⁸¹ (18)

hā de kebayā khāpā cāyakāo soyā bele⁸²
 osa nihma simāyā kosaṃ sināo cona hnām
 hā de gathina⁸³ lajyā⁶⁸ gathina⁸³ phacita
 thva tvālayā nanikatakayā⁸⁴ khvāla⁸⁵ gathe soyā⁷¹ khe
 luya⁷² ma chālā⁷³
 osa chuli nugalasa ditakāo
 prāṇa ni hane hnām⁸⁶ (19)

hā de osayā svahma soya naguta dhayāgu
 juya ju(la?)⁸⁷ pājuka hnām
 hā de osayā svahma soya naguti dhāyakā:
 ākāśayā śobhā tuṃ dayakā: cosya tuṃ huni hnām (20)

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Sañdeśa² conahma kāyayā ati lābha³ dayakāo
 Nepālasa⁴ one⁵ dhakā: bhā:lapu hnām
 pāsā dako munakāo saghana phayāo
 Nepālasa⁴ ghamanda yānā ola hnām (I)

⁶⁴ Ba, Mat: utā°. ⁶⁵ Ba, Mat: sitara. ⁶⁶ Ba, Mat: si°. ⁶⁷ Mat: byale. ⁶⁸ Ba, Mat: rajyā. ⁶⁹ Ba, Mat: °ña. ⁷⁰ Ba, Mat: °kataka khvāra. ⁷¹ Ba, Mat: svaya. ⁷² Ba: ruya; Mat: rūya. ⁷³ Ba, Mat: chārī. ⁷⁴ Ba, Mat: osayā; cf. verse 20. ⁷⁵ Ba, Mat: nugarasa. ⁷⁶ Ba, Mat: bhari°. ⁷⁷ Ba, Mat: rā. ⁷⁸ Ba: soyā. ⁷⁹ Ba: byale. ⁸⁰ Ba, Mat: sitara. ⁸¹ Ba, Mat: vana. ⁸² Ba, Mat: byale. ⁸³ Ba, Mat: °thiño. ⁸⁴ Ba, Mat: °katakayā. ⁸⁵ Ba, Mat: khvāra. ⁸⁶ Missing in Ba and Mat. ⁸⁷ Ba, Mat: ju.

¹ Ba, Foreword (p. ña ff.). ² Ba: °desa. ³ Ba: rābha. ⁴ Ba: ñe°. ⁵ Ba:

Jhikhāchesa thenakāo⁶ thithi kha hlānāo
Jhikhāchesa bāsa yānā cona hnām
Jhikhāchesa danā onā: Kutideśa thenakāo⁶
anasa bāsa yānā cona hnām (2)

Kutideśa danā onā:⁷ Sakodeśa thenakāo⁶
Bajrajoginī daraśana yāta hnām
daraśana dhunakāo Sakodeśa bāsa yānā
māmayāta pati choyā hala hnām (3)

Sakodeśa danā onā: Cābahilisa thenakāo⁶
bhalyā-nāyo māmayā thāsa chota hnām
bhalyā-nāyo che ose chi kāya jhāla dhāse
Cābahilisa la sola⁸ jhāsa dhāla hnām (4)

kāyayā citthi⁹ soyāo¹⁰ adabhuta¹¹ cāyāo
ji kāya jā maṇṭa¹² dhakā: conā hnām
ji kāya jā da ni khani candāla pāsānaṇ
ji bhalicā satī choyā ona hnām (5)

āo gathe yāya jina kāya chesa oyi¹³ bele¹⁴
jina gathe citta bujhe yāya hnām
ja:lā kha:lā munakāo thithi kha hlānāo
kāyayāta la sola⁸ ona hnām (6)

māma ogu khanāo hatāsana onāo
māmayā pāli bhoka pula hnām
māma kāya nihmasayā thithi kuśalabārtā¹⁵ yāse
māmana saghana bila hnām (7)

saghana dhunakāo pāsā dako munakāo
māma kāya chesa dvāhām jhāla hnām
chesa dvāhām ona¹⁶ bele¹⁴ thava tirī ma dayāva
māmayāke nenāo¹⁷ sota¹⁸ hnām (8)

ayale māma hāya chana bhalicā gana ona
ji bhalicā thava chese ona¹⁶ hnām
chu dhakā: ona māma gugu dhakā: ona māma
ji oyāgu samācāra ma sio lā hnām (9)

ayale māma hāya chana bhalicā salatā haki
thithi khvāla bhati ni soya¹⁹ hnām
ayale kāya-putā ji bhalicā thana maṇṭa
chaṅgu nāmaṇ satī ona¹⁶ bhalicā hnām (10)

oñe. ⁶ Ba: *thyana*°. ⁷ Ba: *oyā*. ⁸ Ba: *svala*. ⁹ Ba: *cithi*. ¹⁰ Ba: *svayāo*.
¹¹ Ba: *arabhuta*. ¹² Ba: *mā*°. ¹³ Ba: *vaī*. ¹⁴ Ba: °la. ¹⁵ Ba: *kusa*°. ¹⁶ Ba:
vana. ¹⁷ Ba: *ñe*°. ¹⁸ Ba: *svata*. ¹⁹ Ba: *svaya*. ²⁰ Ba: *svase*. ²¹ Ba: °naṇ.

ayale māma hāya chu kārāṇa satī ona
gugu kārāṇa satī choyā māma hnām
ayale kāya putā cha ma du pati thena
ugu pati sose²⁰ satī ona¹⁶ hnām (11)

sunāna²¹ hala māma gohmasena²² hala māmā
chu cihna tase pati hala hnām
mebana ma khu putā chana heti-pāsāna
chaṃgu aṃgū²³ cihna dhakā: bila hnām (12)

ayale māma hāya jigu aṃgū²³ ma khu māma
candāla pāsām khela yāta hnām
ayale māma hāya chana bhalicā ma dayaka
ji gathe thva chesa cone hnām (13)

Hari Hari Śiba Śiba gathinagu jigu karama
pāsāyāgu dharma soya¹⁹ dhuna hnām
ayale hāya dhandā kāya ma te māma
oyā lana²⁴ lihām one²⁵ māla hnām (14)

thva jhyālana ko soya¹⁹ gāta thva lukhā du soya¹⁹ gāta
thva cheyā māyā jita chāya hnām
āma the dhāya ma te chana jita vāya ma te
chaṃta mehna bihā: yānā biya hnām (15)

ayale māma hāya jina bihā: yāya mola
chabāra ni phirata ji one hnām
māmayāta sva cākala use pālisa bhoka puse
māmayāta li ma sose²⁰ jhāla hnām (16)

kāya onagu soyāo¹⁰ bilāpa yānāo
mūrchāna²⁶ kayāo cona hnām
ja:lā kha:lā onāo dhīraja yātakāo
debayā sebā yākā tala hnām (17)

nṛpati śrī-Rājendra Bikrama Śāha deba
osapolayā paratāpa bola hnām
jñānī guṇīpanisena²⁷ hisyāya ma te thani
hlākahma ajñānī siyāo hnām (18)

²² Ba: *gvah°*. ²³ Ba: *°gu*. ²⁴ Ba: *laṃna*. ²⁵ Ba: *vane*. ²⁶ Ba: *murchyāna*.
²⁷ Ba: *gunī pa°*.

pyākhana huyā the nyāsi one² savahma
huṃ ohma lyāsecā (dhu°)

una jā ati bhina barna campāsvāna
śobhālāka tinā tala sihnājyācita³ hnām⁴
sahmā ati bhina dhālepatīsvāna chunāva
khvāla candramā the nyana hnām⁵ (1)

vā pila jhāya lā ji bonā yane⁶ lā
mana jā chiva⁷ lise⁸ ola⁹ hnām⁵
ayale bhāju¹⁰ hāya¹¹ sihnājyā ni¹² one¹³
jyāmiyāta baji nake mā ni hnām⁵ (2)

pane ma te bhāju thana hatāsa jula āva
mājuna¹⁴ bola biyuva hnām⁵
ayale lami¹⁵ āmāju bonāva biva jita
mana jā¹⁶ uinī the¹⁷ nyana hnām⁵ (3)

cone ji ujhānasa uguli laṃna jhāsaṃ
mālagu khaṃ hlāya ana¹⁸ hnām⁵
jhāya dhuna lā bhāju hāya lāsāsa disane
nasvāka svāna bhati thova¹⁹ hnām⁵ (4)

jilasvānayā māla hanāva ko khāyakāva
sva cāka: ulāva²⁰ bhoka pula hnām⁵
niguli śārīrayā chaguli juya dhuna
sadāna dayā daya māla hnām⁵ (5)

karuṇā-kṛpā dase thva dāsī bhā:lapāva
sadāna dayā daya²¹ māla hnām⁵
hlākahmayā tana mana hlānā jina²² chi caraṇa
strīśukha dayā daya māla hnām⁵ (6)

namolapā² lokajana³ thava tvālayā Gaṇeśa
lokasena sumalapā śrī-Bajrayoginī
sihnājyā vana maipani mana jā⁴ bvala⁵ yo (1)

¹ Mat 30 (p. 30 f.); Pu 31 (p. 37 f.); Pu⁴ 35 (p. 43 ff.). ² Mat, Pu: *vane*; LR: *vone*.
³ Mat: *sinājjyācita*; Pu, LR: *sinājjyācitanam*. ⁴ LR: *hnā*; missing in Pu. ⁵ LR:
hnā. ⁶ LR: *yene*. ⁷ Pu: *chava*; LR: *chavo*. ⁸ LR: *lisye*. ⁹ Mat, Pu: *vala*;
LR: *vola*. ¹⁰ Pu, LR: *bhali*. ¹¹ Mat, Pu, LR: *hāye*. ¹² LR: *ji*. ¹³ Mat, Pu:
vane; LR: *vone*. ¹⁴ Mat: *māmana*. ¹⁵ Pu: *lamhi*. ¹⁶ Mat erroneously *zā*.
¹⁷ Mat, Pu: *them*. ¹⁸ Pu: *dhuna*. ¹⁹ Mat, Pu: *thava*. ²⁰ Pu: *ulā*. ²¹ Mat: *dase*.
²² Mat: *ji*.

¹ Mat 24 (p. 23 f.); Pu 35 (p. 44 f.); Pu⁴ 40 (p. 52 f.). ² Mat, Pu: *namo lopā*.
³ Mat, Pu: *logya jana*. ⁴ Mat erroneously *zā*. ⁵ Mat, Pu: *bola*. ⁶ Pu: *svānam*.

javasa sapala hāku lana sihnājyācitana tināhma
hnāsasa thiyaka svāna⁶ chunāhma ji tuṃ ji tuṃ nvātaku
jimi kalātana nvāyu re lyāse nvātake ma te hnām (2)

jyā yānā ma cāyakam khyālana nvātake ma du lā
yavana yathe tha dhā re⁷ bhāju chiva jiva⁸ ma khu lā
chi kalātana nvātasā bhāju jipani ma du lā (3)

āma the ma khu the⁹ mai dharma hane mā ni khe
thithi māyā vanāva chāya cha na bhālata dava khe
cvane¹⁰ ma du thva saṃsāre¹¹ māyā yāya¹² ma te re⁷ hnām (4)

āma the ma khu the¹³ bhāju vāuñ kayatā kāhune
ma dhālena dhāya dhuna manabodha bihuni
jimi pusāmi ma bhina khvāla birasa cāyāpu (5)

āma the ma khu the¹³ mai siya buya mā ni khe
vāuñ kayatāsa lobha cāyā: ma khugu kāraja yāya lā
ji manasa ma lova¹⁴ mai hlāya ma te hnām (6)

āma the ma khu the¹³ bhāju āma chu khāñ hlānā khe
chike mana vana dhakā: thva¹⁵ gumāna khañ hlānā lā
sva ku tyā hākahmayā tāhāka: ¹⁶ jñāna jā¹⁷ kāya ma te hnām (7)

dharma kīrti yaśa thira thva saṃsāra athira
Jamayā ājñā vala nyāse ma vase ma gāka hnām
lobha māyā tolatāva vane svahuni hnām¹⁸ (8)

namolapā¹⁹ nabanāga daśadigayā²⁰ deba tuṃ
ākāśasa Bāyu-Megharājā²¹ namaskāra yāhuni
daśakarma²² sihnājyā bhinaka prasanne²³ hnām (9)

svāna-bhuja²⁴-maṃgala Nepālayā sambata hnām
jyeṣṭhamāsa kṛṣṇapakṣa²⁵ aṣṭamīyā²⁶ tithi hnām
jñāni²⁷ guṇīpanisena hisyāya ma te hnām (10)

⁷ Mat, Pu: *le*. ⁸ Pu, Pu⁴: *ji*. ⁹ Mat, Pu: *dhe*. ¹⁰ Mat, Pu: *conc*. ¹¹ Mat: °sāla; Pu °sāle. ¹² Omitted in Pu. ¹³ Mat, Pu: *dhe*. ¹⁴ Pu: *loṃ*; Pu⁴: *lo^a*. ¹⁵ Missing in Mat. ¹⁶ Mat: *tāhāla*. ¹⁷ Missing in Mat. ¹⁸ Omitted in Pu. ¹⁹ Mat, Pu: *namo lopā*. ²⁰ Mat, Pu: *dasa*°. ²¹ Mat erroneously °rāzā. ²² Mat, Pu: *dasakāla*. ²³ Mat, Pu: °*saṃne*. ²⁴ Mat erroneously *bhuza*. ²⁵ Pu has only *kṛṣṇa*. ²⁶ Pu: *aṣṭamī*. ²⁷ Mat, Pu: *gyāñi*.

^a Mod.

ma telena² Dudhana³ māju uddhāra yāhune (dhu^c)

Phulaco māju dhāse⁴ Lakṣmī⁵ samāna⁶
 manuṣyayā⁷ gatipati⁸.thāna hnām
 Phulaco māju dhāse⁹ lokana nāma kāse¹⁰
 daśakarma¹¹ sihnājyāsa prasanne hnām¹² (1)

Dhelāco¹³ māju¹⁴ dhāse¹⁵ Tavadahayā¹⁶ nāginī¹⁷
 Koyanāyā¹⁸ Gaṇapati deba hnām
 rddhi siddhi lātakāva sihnājyā valapani¹⁹
 gā hāka²⁰ lātakāva²¹ prasanne²² hnām (2)

Dudhana³ Gaṇeśa²³ sumalape²⁴ anega
 pūjākarma yāye hnām
 Dudhana²⁵ māju dhāse²⁶ loka vala phvaṃse²⁷
 vā gāna²⁸ hāyaka prasanne²⁹ hnām (3)

sihnājyā tela³⁰ yo gvahmasena³¹ dhāiva³²
 bu vanā³³ vā pila ni vane hnām
 gvahma³⁴ nāpa³⁵ citta yāya³⁶ vahma³⁷ bhājuyā nāpa
 khyālana yānāva vane hnām³⁸ (4)

vane lana³⁹ ma siyā gugu disā ma siyā
 china jita nāpa⁴⁰ bvanā⁴¹ yane lā⁴²
 jina chi li lātakāva⁴³ haraṣana⁴⁴ vāya⁴⁵ bhāju
 kusā ni jvanāva⁴⁶ jhāsañ⁴⁷ hnām (5⁴⁸)

¹ Mal 30 (p. 20 f.); Mat 22 (p. 20 ff.). ² Mal: mate lena:. ³ Mal: dūdala.
⁴ Missing in Mal. ⁵ Mat: lakṣmī^a. ⁶ Mal: devatā:. ⁷ Mal: manukṣayā. ⁸ Mal:
 gatimati. ⁹ Mal: dhāsyā:. ¹⁰ Mal: *kāsyā*. ¹¹ Mal, Mat: daśakāla. ¹² Mal:
 renders this l. as vāgāca kāva haya tela hnām. ¹³ Ma: *dhyalaco*. ¹⁴ Mal: mājuna.
¹⁵ Missing in Mal. ¹⁶ Mal: tadahayā^b; Mat: tavadhayā. ¹⁷ Mal: nāginī; Mat:
 nāgani. ¹⁸ Mal: koya nhām. ¹⁹ Mal: vanapani. ²⁰ Mal: *gāhaka*. ²¹ Mal:
 lāka. ²² Mal: *prasaṃna*. ²³ Mal, Mat: *ganasa*. ²⁴ Mal: *lapye*. ²⁵ Mal:
 duna; Mat: dudana. ²⁶ Mal: *dhāsyā*. ²⁷ Mal: kvasya; Mat: *phoṃse*. ²⁸ Mal:
 gaṃgānaṃ; Mat: gagāna. ²⁹ Mal: prasaṃtya; Mat: *prasaṃne*. ³⁰ Mal: *tyala*.
³¹ Mal: gvamhana; Mat: *gomhasena*. ³² Mal: dhāyūo. ³³ Mat: vane. ³⁴ Mal:
 gvahmasyana; Mat: *gomha*. ³⁵ Mal: ji. ³⁶ Mal: cisyāta, instead of ci^c yāya.
³⁷ Mal: gvahma. ³⁸ Mal gives bhāju yīna kala: jita nāpaṃ rakṣāni yāva, instead of
 bhājuyā ... hnām. ³⁹ Mal: la. ⁴⁰ Mal: jināpaṃ, instead of jita nā^c. ⁴¹ Mal,
 Mat: *bonā*. ⁴² Mal: yahuni, instead of yane lā. ⁴³ Mal: li lātaka, instead of li
 lātakāva. ⁴⁴ Mal: palākhana. ⁴⁵ Mal: vayā. ⁴⁶ Mal, Mat: *jonāva*. ⁴⁷ Mal:
 jhāsa. ⁴⁸ = v. 6 in Mal. ⁴⁹ Mat: bu jā. ⁵⁰ Mal: thyana. ⁵¹ Mal: maicā

^a tats. ^b = ta:dahayā.

busa⁴⁹ these⁵⁰ vala maī ma chālā puse vala⁵¹
cāna⁵² tutisa⁵³ gathe⁵⁴ kitake⁵⁵ hnām
chana rūpa⁵⁶ khase nise⁵⁷ mana ji⁵⁸ vana⁵⁹ maī
dhīraja yāya ji ma jila⁶⁰ hnām (6⁶¹)

supāy⁶² va:le vā gāle kusāna kuyā the⁶³
chava⁶⁴ jiva⁶⁵ nāpaṃ⁶⁶ evane⁶⁷ yayāpu
supāy⁶² cile nibhā tvale⁶⁸ kusā jā tolatā the⁶⁹
mana jā yāumse evana⁷⁰ hnām⁷¹ (7⁷²)

khayā⁷³ kha⁷⁴ jyāyā jyā⁷⁵ māla the⁷⁶ juyu⁷⁷ bhāju
puvā ni jvanāva⁴⁶ jhāsaṃ⁷⁸ hnām
china kayā puvācāna vā piya ma sayā bhāju⁷⁹
china ni piyāva⁸⁰ kemva⁸¹ hnām (8⁸²)⁸³

khacikhācā dakhalakha mele vane ma te maī
jina⁸⁴ bicā:saṃcāla⁸⁵ yāya⁸⁶ hnām
āma kha⁸⁷ jā ma yo bhāju chi⁸⁸ mana⁸⁹ jike⁹⁰ vanasā⁹¹
jina⁹⁰ chi⁹⁰ che⁹² bvanā⁴¹ yanakiva⁹³ hnām (9⁹⁴)

sihnājyā dhunakāva silaṃ cālaṃ⁹⁴ dhunakāva
ekādaśī⁹⁵ uposana⁹⁶ evane⁶⁷ hnām
va belasa china jike bhāba jā⁹⁷ datasā⁹⁸
pusāmi ji jula dhakā:⁹⁷ dhāya hnām (10⁹⁹)¹⁰⁰

matenāpu, instead of ma chā° pu° vala. ⁵² Mal: lakhana cāna. ⁵³ Missing in Mal.
⁵⁴ Mal: gathya. ⁵⁵ Mal: ki tamha:. ⁵⁶ Mal: rūpa jaubhana. ⁵⁷ Mal: khanā va^a,
instead of khase nise. ⁵⁸ Mal: jimana, instead of mana ji. ⁵⁹ Mal: vana:.
⁶⁰ Mal: phayā. ⁶¹ = v. 5 in Mal. ⁶² Mal: suyā; Mat: supā. ⁶³ Mal: thya. ⁶⁴ Mal:
chiva. ⁶⁵ Mal: jī. ⁶⁶ Missing in Mal. ⁶⁷ Mal, Mat: cone. ⁶⁸ Mal: toyū; Mat:
tole. ⁶⁹ Mal: thya; Mat: them. ⁷⁰ Mal, Mat: cona. ⁷¹ Mal gives usā usā sa
hnām, instead of yāumse ... hnām. ⁷² = v. 8 in Mal. ⁷³ Mat: khamyā.
⁷⁴ Mat: kham. ⁷⁵ Mal: kha. ⁷⁶ Mal: thva; Mat: them. ⁷⁷ Mal: jula. ⁷⁸ Mal:
jhāsa. ⁷⁹ Mal gives this whole l. as āma būsā vāpiya jimana mā gathya bhāju.
⁸⁰ Mal: pinā o^b. ⁸¹ Mal: keva; Mat: kemva. ⁸² = v. 7 in Mal. ⁸³ Mal has as v. 9:

sihnājyā juva khanā tisya vani^c dhakāva^d
hala jala yāya ji^e ma tele^f hnām /
jina chi bhālapāsyā china ji^g mana jusya
mana jā^h thithi bāya ma tyaⁱ nhām (9)

⁸⁴ Mal: jitanī. ⁸⁵ Mal: bicā yānā. ⁸⁶ Mal: dhāya. ⁸⁷ Mal: āmathya, instead of
āma kha. ⁸⁸ Mal: chigu. ⁸⁹ Mal: manasaṃ. ⁹⁰ Missing in Mal. ⁹¹ Mal:
khatasā. ⁹² Mat: chem. ⁹³ Mal: yahuna. ⁹⁴ = v 10 in Mal. ⁹⁴ Mat: cone.
⁹⁵ Mal: dvādasī. ⁹⁶ Mal: upāsanaṃ; Mat: upāsana. ⁹⁷ Missing in Mat. ⁹⁸ Mat:
°sānaṃ. ⁹⁹ = v. 11 in Mal. ¹⁰⁰ Mal has as v. 12:

maṃgalana litala litapu disa:
gauriṃ kuṃbha tirtha: harihari
thva deśayā visnu malla jujuyā:
zasa para tāpa vola nhām //

Lokanāthayā nāma kāsē¹⁰¹ cvani¹⁰² ji
 bharosānaṃ¹⁰³ uddhāra¹⁰⁴ ji yāya tela hnāṃ
 chalapolāṃ ma yāsyāṃ sunānaṃ
 dayā dayu karuṇā dayā dase¹⁰⁵ prasanne¹⁰⁶ hnāṃ (11¹⁰⁷)

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hā de nabanāga meghayā rājā vā gākā prasanna (dhu^o)

bhalabhala-aṣṭamī² sihnājyā-dina yānā:
 thithi bvalā yānāva piya hnāṃ
 pāsā dakva³ munakāva ku kusā ku buyāva
 laṃsa vana lyāse dakva³ yāka hnāṃ (1)

hā de hnise hnise khyāla yāse bhaubhau dhāse dhāse
 laṃsa vanā ma cāyakaṃ buñ thena⁴ hnāṃ
 kusā jā tolatāva laṃcota tha suyāva
 harasana⁵ kula-jyā ni⁶ sane hnāṃ (2)

hā de patāsi tha suyāva puvā hmutiṃ jvanāva⁷
 hnise hnise vā pila vane⁸ hnāṃ
 thithi bāri yāse yāse bhaubhau dhāse dhāse
 vā pinā ma cāyakaṃ dhuna hnāṃ (3)

hā de vā piya dhunakāva laṃsa lihāṃ vayā bele⁹
 bhājuna khañ hlāse hala hnāṃ
 bhājuyā cherṃsa vanā: cherisa sulā cvanā¹⁰
 bhājuna sātu sālā yana hnāṃ (4)

hā de ma te ma te bhāju chike sahasra¹¹ ji binati
 kaci mukhū senake ma te hnāṃ
 mijana ma siyā ni ji mana gyānā ni
 chi mana jina gathe taya hnāṃ (5)

hā de bhājuna¹² tamaṃtamaṃ butu buse sātu¹³ sālā
 hma nāpa thararara khāta hnāṃ
 ma te ma te bhāju chike sahasra¹⁴ binati
 ji ijata china¹⁵ kāya ma te hnāṃ (6)

¹⁰¹ Mal: *kāśya*. ¹⁰² Mal: *conī*. ¹⁰³ Mal: *bhalo*^o. ¹⁰⁴ Mal: *udhāra*. ¹⁰⁵ Mal: *dasya*. ¹⁰⁶ Mal: *prasanne*. ¹⁰⁷ Missing in Mat.

^a = *khanāva*. ^b *pināo*. ^c *tisyavani*. ^d *dhakāva*:. ^e *yāyaji*. ^f *matele*.
^g *bhālapāśya*: *china jī*:. ^h *manajā*. ⁱ *matya*.

¹ Ba p. 82 ff.; Mat 38 (p. 37 ff.). ² Ba, Mat: *aṣṭīsa*. ³ Ba, Mat: *dako*. ⁴ Ba
 Mat: *thyana*. ⁵ Mat: *°sanam*:. ⁶ Ba, Mat: *niṃ*. ⁷ Ba, Mat: *jonāva*. ⁸ Ba,
 Mat: *one*. ⁹ Ba: *bela*. ¹⁰ Ba, Mat: *conā*. ¹¹ Ba: *°śra*. ¹² Mat: *°nam*:.
¹³ Ba: *sālā*. ¹⁴ Ba, Mat: *°hasara*. ¹⁵ Missing in Mat. ¹⁶ Ba: *chana ji*. ¹⁷ Ba: *phone*.

thaniyā kārāṇa balikhāsamayasa
vā gātakāva biya tela hnām
vā piya dina jone Biraṃci Nārāyaṇa
dhanayā māyā ma mvālake hnām
pṛthibīśa⁵ bhare yānā: vā gātakāva⁶ hala hnām (3)

kahnasa vā piya jyāmi ni hāla vane
hnasapi buñ dhunakāva oya⁷ hnām
ayale misā hāya hisyāyu jyāmitasem
bhinaka samhāla yānā: vāyo hnām
da jio khe sayā the phakonam samhāla ni yāya⁸ hnām (4)

sayā the phakonam hnāyakana kāse
jinaṃ itu ise samhāla ni yāya⁸ hnām
samhā:⁹ bhati yānā conā bele tavasina-bhāju jhāla
musumusuhnilāva jhāla hnām
bhoyabhoya kanakam hnāyakana lāhāsa¹⁰ kāse sucukala yanā hnām (5)

ayale māi chanaṃ cha gana one¹¹ tenā
rasikala¹² samhāla yānā cona hnām
mebatā ma khu bhāju chigu busa vā piya dhakā:
jyāmita dayakala one¹¹ hnām
samhā:⁹ bhati yānāva conā ji vane tela hnām (6)

mebatā kārāṇa ji vayā ma khu māi
vā pita lā khe dhakā: vayā hnām
sandeha kāya¹³ ma mvā bhāju chigu buñ¹⁴ jā thani dhuni¹⁵
ji onā:¹⁶ coyakala one¹¹ hnām
hu jā huni māi chanaṃ ji khañ bhati nehune (7)

ma chālā bhājunaṃ chu ujum dayake¹⁷ tenā
jivagu julasā jā nene hnām
mebatā ma khu māi chana¹⁸ rūpa jaubhana¹⁹ khanā:
kāmasa ati lobha jula hnām
manayāgu khañ jā jina polā kene dhuna hnām (8)

cākugu bacana khāike ma te māi
cākugu cākukāva chova hnām
gathina bhāju china chu ujum dayā
china āma khañ jā ji cittasa ma va hnām
larabara khañ hlānāva bhāju duham jhāya ma te hnām (9)

⁹ Ba, Mat: *samhā*. ¹⁰ Missing in Ba. ¹¹ Ba, Mat: *vane*. ¹² Ba, Mat: *lasi*°. ¹³ Ba: *kāye*. ¹⁴ Ba, Mat: *bu*. ¹⁵ Ba, Mat: *dhuni*. ¹⁶ Ba: *vanā*, Mat: *vonā*. ¹⁷ Ba: *dayeke*. ¹⁸ Mat: *chanaṃ*. ¹⁹ Ba: *jaubana*. ²⁰ Ba, Mat: *neni*. ²¹ Ba: *yāye*.

ayale maī chanam̐ jigu khañ chagulina
 chana ji tãpākāva hala hnām̐
 chanam̐ ji tãpākusā jinam̐ cha tãpāke jula
 āma buñsa vā piya ma du hnām̐
 niścayanam̐ buñ thoya dhuna ji one¹¹ tela hnām̐ (10)

bhāju jā jhāla yo āva gathe yāya jina
 nugala kacim̐gala jula hnām̐
 tohala ma dayakam̐ buñ thoya dhakā: dhāva
 kāraṇa chu chu dhakā: neni²⁰ hnām̐
 thuguli khañ jā pusāminam̐ siyu siyake ma jyū hnām̐ (11)

bhāju jā huñhuñ thena āva gathe yāya²¹ jina²²
 niškāraṇa buñ phuke ma jyū hnām̐
 ayale bhāju hāya khañ chahuti binati yāya
 thana tu lihām̐ bhati jhāsam̐²³ hnām̐
 thuli khañsa abela cāyā li choya ma khu hnām̐ (12)

mebatā kāraṇa ji gyānā ma khu bhāju
 pusāminam̐ siyu bhanam̐ gyānā hnām̐
 āmalita bhākhāna²⁴ cha gyāya ma mvā maī
 gupatagu gupatanam̐ choya hnām̐
 nihmam̐²⁵ sukha-khyāla yānā: ālim̐gana cone hnām̐ (13)

jhāsam̐ re jhāsam̐ bhāju hisyāya ma te chinam̐
 sayā the rasa jinam̐ biya hnām̐
 āmalita bākhānam̐ ji khanā: dayā data
 ji ati rasa tāya²⁶ dhuna hnām̐
 paragata ma yā:sā bhāju turanta khañ nene hnām̐ (14)

khana yo bhājuna hmicāsa cona hnāyakana
 bhaticā soya dhakā: kāla hnām̐
 hnasakana chakhe²⁷ dhanakā:²⁸ thava kipā thamana sose
 bhāju jā ati rasa tāla hnām̐
 nihmam̐ rasa²⁹-khyāla yāse ālim̐gana dhuna hnām̐ (15)

ayale bhāju hāya chi bacana nene dhuna
 jita jā chatā cihna phone hnām̐
 pona³⁰ pāta lāta maī jina chu cihna biya
 jike dugu cha mohara³¹ ni³² kāva hnām̐
 nihma sukha-khyāla dhuna ji one¹¹ tela hnām̐ (16)

²² Ba: *jinam̐*. ²³ Mat: °*saṃ*. ²⁴ Mat: °*nam̐*. ²⁵ Ba: *nimha*. ²⁶ Ba: *cāya*^a.
²⁷ khe missing in Ba. ²⁸ Ba: °*kāo*. ²⁹ Ba, Mat: *rasam̐*. ³⁰ Mat: *pone*. ³¹ Ba,
 Mat: *mohala*. ³² Missing in Ba. ³³ Ba gives this l. as l. 4 and has *sii* hnām̐, in-

^a Synonym.

sayā the phakonam rasa jā kene dhuna
pusāmina siiva ji vane tela hnām
āsa re maī chanaṃ ji one¹¹ tela
cha bhati duḥkha tāya ma te hnām
bhoyabhoya kanaka campāsvāna kāse jonāva huni hnām (17)

chu jyāna pana misā gugu jyāna pana chaṃta
deba jā bāhni jāse vala hnām
buiḥsa conahma chana chu sii³³
lāyakūyā³⁴ campāsvāna jonāva tvāyabhata jhāla hnām³⁵
tvāyabhata pāhām yānā conā bhaticā lipā lāta hnām (18)

āma³⁶ jyākhatam panigu ma siyā misā
cha oya³⁷ ma mvālakaṃ vā³⁸ piya dhuna hnām
lāyakūyā³⁴ campāsvāna jonāva oya³⁹ jina
chimita chapho: chapho: kāva hnām
jyāmitaseṃ rasa tāse campāsvāna kāla hnām (19)

cyā sala khuyagu āṣāḍha kṛṣṇapakṣa
somabāra amābāsyā dina hnām
guguli belasa rājyayā nrpati śrī-Rājyaparakāsa Malla hnām
jyāmitaseṃ rasa tāse sihnājyā dhuna hnām (20)

95¹

mahārānī Bijyālakṣmī² bideśana³ thenake⁴ hala
Helamguyā⁵ parabata cosaṃ bāsa re (dhu°)
tha soyām⁶ parabata ko soyām⁶ samudara
samudara hunuhunu hāla re (1)

lakha tone tuṃvācāsa⁷ ālaṃ⁸ yāya⁹ taparisa¹⁰
śrī-svāmīyā khabara nenā onā¹¹ re (2)

paraajāyā¹² dayā data caudharā dayakā bila
mahārānī ānandana cona re (3)

dukha sukha tanakā conā śrī-svāmīyā khabara nenā
satī bijyāya māla dhakā: dhāla re (4)

stead of only sii. ³⁴ Ba, Mat: °kuyā. ³⁵ = l. 3 in Ba, which also omits hnām.

³⁶ Ba: āmagu^a. ³⁷ Ba, Mat: vāya. ³⁸ Missing in Ba. ³⁹ Ba, Mat: vāyā.

^a Modern use, with class-marker.

¹ Ba p. 78 ff.; Pu 20 (p. 20 ff.); Pu⁴ 24 (p. 25 ff.). ² LR: °lakṣmī. ³ LR: °sana.

⁴ LR: °nake. ⁵ LR: yel°. ⁶ Ba, Pu: svay°. ⁷ LR: tuṃbācāsaṃ; Ba: tuṃ-
bācāsa. ⁸ LR: āla. ⁹ LR: yāye. ¹⁰ LR: °risaṃ. ¹¹ Ba, Pu: vanā; LR:
vonā. ¹² Pu, LR: prajāyā^a. ¹³ Ba, Pu: vane. ¹⁴ Ba: sakvadeśyā; Pu: sakvade-

^a tats.

Helamguṃyā parajā bhāju ji satī one¹³ māla
parajāyā mikhāsa khobi tala re (5)

anam niseṃ satī bijyāta Bajrajoginī thenake hala
ana luṃhyā chalikathi chāyā bila re (6)

Sakodesayā¹⁴ paṃcaparama Bīrasim duvāryā sahitam
ana māiyāta bājana thāyakā¹⁵ bijyāta re (7)

Sakodesayā¹⁶ paṃcaparamāna Haribīrasim pradhānayā cheṃṣa
ana cheṃṣa mejamām samke hala re (8)

anam niseṃ lihām bijyāta śrī-Caṃgu-Nārām thenakala¹⁷ bijyāta¹⁸
ana dāya-nā-śamkha chāyā bila re (9)

anam niseṃ lihām bijyāta śrī-Guhyeśvari¹⁹ thenake²⁰ hala
ana luṃhyā chatra chāyā bila re (10)

anam niseṃ lihām bijyāta śrī-Paśupati thenake²¹ hala
ana luṃhyā evāmola chāyā bila re (11)

anam niseṃ lihām bijyāta śrī-svāmiyā darasana yāta
ana sva cāka: ulā: pālī bhoka pula re (12)

anam niseṃ lihām bijyāta Jayabāgīśvari thenakala¹⁷ bijyāta
ana lubhītayā tāyo: chāyā bila²² re (13)

anam niseṃ lihām bijyāta dhvākā patiṃ caparāsī tayā bila
Yaṃdese²³ one¹³ ma du dhāla re (14)

anam niseṃ lihām bijyāta Hnavamghāta thenakala¹⁷ bijyāta
ana mahārānīm nugala dāyā: khola re (15)

Yaṃdesayā²⁴ kājī bhāradāra ji kāyayā darasana ma biu
urji ma du dhakā: hokuma jula re (16)

vāyo juju vāyo putā Giribāna Juddha Bikrama Sāhā
jigu mūle²⁵ khaci pheka tuke re (17)

vāyo putā maiju Lānithakum mūle²⁶ bhati cona vāyo
chana babāyā kāranasaṃ one¹³ re (18)

mahārānī Bijyālakṣmī māmayāgu khvāla soyā²⁷
ana sāheba-jujum²⁸ mikhāsa khobi tala re (19)

syā. ¹⁵ Ba, Pu: sayakā. ¹⁶ Ba, Pu: sakvadesyā. ¹⁷ Ba, Pu: *thyan*°. ¹⁸ Missing in Ba. ¹⁹ Ba: *guhyaśvari*. ²⁰ Ba, Pu: *thyan*°. ²¹ Pu: *thyan*°. ²² Pu: dila. ²³ Ba: *°deše*. ²⁴ Ba, Pu: *°desyā*. ²⁵ Ba, Pu, Pu⁴: *mu*°. ²⁶ Ba, Pu, Pu⁴: *mude*. ²⁷ Ba, Pu: *svayā*. ²⁸ Ba: *sāhebajunaṃ*. ²⁹ Ba: *siṃpaṃsa*.

hāya juju hāya putā parajāyāta dukha biya ma te
chana rājya thira yāya phaya māla re (20)

mahārānī Bijyālakṣmī simpasa²⁹ thāhām bijyāta
mahārānīm Rāma-nāma kāla re (21)

kāji dhāya Bhīmasena Thāpā mantri dhāya Bhīmasena Thāpā
akālana chatā siya māla re (22)

mahārānī svargabāsa jula ana coko duniyā dako³⁰
mikhāsa khobi tayā: khola re (23)

96¹

Śītalā² māju svahune parajāyā gathina havāla (dhu°)

nyanā³ ma du khanā ma du kacimacā taya⁴ ma du
mahārājayā hukuma jula (1)

nāyakhina⁵ bājana thāyakā:⁶ sipāhina ghere⁷ yākā:
kacimacā pi tināva chvata⁸ (2)

nasā baji byakuṃ cyāse kacimacā lukuṃ chise
vane māla Tāmākhusi pāri (3)

chahma macā lukuṃ chise chahma macā byakuṃ cyāse
chahma macā lutu luse yana⁹ (4)

Yañdeśaṃ danā vanā: Khopadeśe bāsa jula
Talejumāju darasana yāye (5)

Khopadeśaṃ danā vanā: Banepāsa¹⁰ bāsa jula
Caṇḍeśvarī darasana yāye (6)

Banepānaṃ¹⁰ danā vanā: Palāṃcosa bāsa jula
Bhagabatī darasana yāye (7)

Palāṃcokaṃ danā vanā: Dolāghāte bāsa jula
Bhīmasena darasana yāye (8)

Dolāghātaṃ danā vanā: Tāmākhusi bāsa jula
vane mā ni Tāmākhusi pāri (9)

Dolakhādeśaṃ danā vanā: Tāmākhusi pāri thyana
Mahādeba darasana yāye (10)

³⁰ Ba: dakvo; Pu: dakko.

¹ Ba p. 74 ff. ² Ba: si°. ³ LR: nye°. ⁴ LR: °ye. ⁵ LR: nāye°. ⁶ LR: thāye°. ⁷ LR: ghire^a. ⁸ Ba, LR: chota. ⁹ Ba: yane. ¹⁰ Ba: bade°. ¹¹ Ba:

^a Cf. Hi. *ghirṇā* > *ghire*.

naṇayāta naṣā ma du tiṇayāta vaṣa: ma du
cvaneyāta¹¹ bāṣa jita ma du (11)

lakhi ma khu paṣi ma khu hnākapvācam dāyā hala
sipāhina ghere yānā hala (12)

kai bihma Kachalā māju lakha jāyakihma Śitalā māju
yanakihma Bachalā mājuyāke phvane¹² (13)

thva he macā rahe jūsā joliṇjola bakhuna bvayake¹³
luṇyāgu oyāgu dvāpho:svāna chāye¹⁴ (14)

suraja ko ma jo thāṣa cikun punā: macā sita
māma bubāṇ nuga: dāyā: khvala¹⁵ (15)

sihma macā uya ma du macā gāle thune ma du
parajāyā gathina havāla (16)

bāhma macā māmaṇ joṇse bāhma macā bubāṇ jvaṇse¹⁶
Tāmākhusi ku takāva chvata¹⁷ (17)

svāmī jujuyā dharma ma dayā: kacimacā vāke chvata¹⁷
vane māla Tāmākhusi pāri (18)

Nepālayā chatrapati śrī-Raṇabahādura
parajāna ati duḥkha sila (19)

ma te ma te Śitalā māju sahasra¹⁸ binati chike
yāhune loka uddhāra¹⁹ (20)

97¹

indrajātrā svala vaṇeta naṣvā: naṣvā: kolana buya khvāla hmāṣuketa
nāti kuti samhā: yāya sihnala tiya sva phata
bhiṇ bhiṇ lyāsecāta bhiṇ bhiṇ lyāyahmacāta jike vaya tuṇ tā (1)

dhāla thānā pyākhana² svaya thāye³ lyāseta ha:ne ha:ne lā⁴
lyāseta evaṇ thāye³ lyāyahmacāta ghvāttu ghvāghvāṇ vaṇ
vaṇsāṇ vaṇ evaṇsāṇ⁵ evaṇ⁶ thavata dai āṣā tase lise lise vaṇ (2)

chu taraha thva mijaṇta du chu taraha thva mijaṇta du biya chatā na⁷
mvā

maicā yoyogu kā tāyo: tukicā mili mili ghānā bicakani suddhāṇ kā⁸ (3)

cone yāta. ¹² Ba: phone. ¹³ Ba: boyake. ¹⁴ Ba: chāya. ¹⁵ Ba: khola.

¹⁶ Ba: joṇse. ¹⁷ Ba: chota. ¹⁸ Ba: sahaśra. ¹⁹ Ba: udhāra.

¹ Pu 38 (p. 55); Pu⁴ 43 (p. 64 f.). ² Pu, LR: °kha. ³ Pu: thāy. ⁴ Pu: lā:.

⁵ Pu: coṇ°. ⁶ Pu: coṇ. ⁷ LR: naṇ. ⁸ Pu gives the whole l. en bloc, not

ji hmyāca nihma dava thājyā lājyā ākhala sava
 halaṃ gvalaṃ luyakā: thāya sava svava re bhājupim hom
 huku muku tamacā tuku muku thā⁹ thā re do cām thā⁹ (4)

hogām thācā¹⁰ hnyāko thāsām hipayā jyo jogi
 nakali chukim chākim mvāhālī tuki tāki pū
 pu re pu hom hom pū hom hom¹¹ mimka pū do cām jā hnāyapanam ma
 tā (5)

jogim jā mikhām ma khām¹² tamacām jā tuku muku thā bhimkā hū
 pyampā: nipā iku thiku samkā: bhājupim laya tāyake sa:¹³
 cāka: hilā: mo thiku kayā: do cām eupā naya sa:¹³ (6)

dyo dayakam pucaki mvāhālī dyo dayakam dhā:¹⁴ thā do cām¹⁵
 tamacām jā tuku muku thā¹⁶ bhimkā hū (7)

98¹

nasā tosā datale misā yāṃthyām ma syū pāsā
 manam maham misātasam kvākvā yāyām nvāyu pāsā (1)

bāya ma jyū hone thāku macā nacām kenyu pāsā
 lāhā-tuti-nānā dayakāva juyu pāsā (2)

bhelāsāco: benakāva lutu luyā juyu pāsā
 gasu ma lam misā kāya go belasam ma tyo pāsā (3)

ja:lā kha:lā katakana upahāsa yāyu pāsā
 lajyā phako juyakāva mana kva tukā juyu pāsā (4)

yāyu ma khu sucupācu kacimḡala tayu pāsā
 thalabhala phusā hoyakā bhabha dhāyaka tayu pāsā (5)

mākhāpikhāna ilām pyani nirām² yānā tayu pāsā
 kuchi phika dhūla³ lāyā kusipyākham soyu⁴ pāsā (6)

khava ma khu cukari yānā mijam chonā hayu pāsā
 māyakem pvāki jā culu culu vam pāsā (7)

māmbhatam jyā bolasā thikithiki pam pāsā
 putu pupum nibhā pānā sasi iyā nāyu pāsā (8)

dhigidhāgi⁵ palā: tayā sapala benakā⁶ juyu pāsā
 űata jaka hnyone tayā: hnelam jaka bvānā conyu⁷ pāsā (9)

splitting it up into the respective words. ⁹ Pu: thā:; ¹⁰ Pu: dhācā. ¹¹ Pu: ho ho. ¹² Pu: kha. ¹³ Mod. for sava. ¹⁴ Pu: dhā. ¹⁵ Pu: cā. ¹⁶ Pu: ghā, Pu⁴: dhā.

¹ Pu 40 (p. 57 f.); Pu⁴ 46 (p. 68 ff.). ² =nidām resp. nidāna. ³ Pu: dhu°. ⁴ Pu: svayu. ⁵ Pu⁴: °giṃ. ⁶ Pu: byan°. ⁷ Pu: cotyu. ⁸ Pu: °lakha. ⁹ Pu:

lakhalakham⁸ chasā: kāpa: thāya jā ma phu pāsā
nirbuddhi-dhvām misām maku thanā conyu pāsā (10)

kulakṣimī⁹ misā doṣaṃ Lakṣimīna¹⁰ vāyu pāsā
du belasa dhana jana bhasabhasaṃ thanyu pāsā (11)

hayā hayā kamāina li lāke jā ma phu pāsā¹¹
misā duta hayayāta jā:ce bujhe yāva pāsā (12)

hīrā-motī-¹²parikṣā theṃ parikṣā yāva pāsā
kumhā:yāke bhārā kayā theṃ thānā thinā sova¹³ pāsā
ajñānīna hlānā thva kha¹⁴ kṣamā yāva pāsā (13)

99¹

he mana rājā
sārā² śarīrayā dhanī³ juyā cona (dhu[°])
jhihma macā dase cona khuñva samāna
āśā nirāśā nihma rānī juyā cona
macā misāyā khvāla soyā:⁴ ahaṃkāra yāya ma te
rājya nāsa jui (1)

guṃgū lukhā dase cona śatruyā laṃpu juyā:
subuddhi kubuddhi nihma mantrī juyā cona
kubuddhiyā khañ nyanā: ahaṃkāra yāya ma te
anītya śarīra (2)

nāhma kājī³ bala kayā thitinīti yānā cona
candra sūrya nihma sāchi juyā cona
dharama pāpa jaka raṇayā khajānā
yane ma du meba (3)

kulākṣami. ¹⁰ Pu: lakṣimi na. ¹¹ After this l. Pu⁴ inserts:

nakā tikā sukhaṃ tavaśā bhālata matyanā dhāyu pāsā
tamaṃ bhati bhālata cāsā misā bhabha dhāyu pāsā
thakiṃ thākiṃ misātasam lāthe sanā juyu pāsā
dayā dharma madumisāṃ māmbau khveke svāyu pāsā
palahana gyānā conī tisā vasa dhāyu pāsā
phako jiko sālā kayā bhālata lise vāyu pāsā
vaha bhālata mayo misāyā lāko bhālata kāyu pāsā
bhaya lajyā madhā misā yathe sanā juyu pāsā
vasa tisā boyeyāta upāsana conī pāsā
sajambhāju anīyānā bhālata daṇḍa yāyu pāsā.

¹² Pu: °tī. ¹³ Pu: svava. ¹⁴ Pu⁴: khañ.

¹ Pu 18 (p. 18 f.); Pu⁴ 22 (p. 22 ff.). ² Pu: sāhrā. ³ Pu: °i. ⁴ Pu: svayā.

cā va hni va nihma dūta Yamarājām⁵ totā tala
 ahaṃkāra rājā nāpa lvāya mana yānā
 lukhā dako banda yānā: saharasa dvāhām oyā:⁶
 rājya nāśa yāi (4)

macā misā kājī³ mantrī thava thāsa bise oni⁷
 thamam yānāgu jvāyā phala⁸ pāve jui
 bairiyā rājya jui cinā kunā tai
 pheniva sunāna (5)

hlākahmayā bhābana thava mana rājā nāpa
 bhina ma bhina nigū nāpa nāpa oyi⁹
 subuddhiyā khañ nyanā: bhina jyākhañ yāva¹⁰
 yane ma du meba (6)

100¹

siṃhayā dhuṃsañ² jvanā:³ byānayā khyāla⁴ (dhu°)
 pukhulisa mi dana nā siya dhāla re⁵
 nā⁶ bvase⁷ vana⁸ dhāla nene⁹ ma du sāla¹⁰ (1)

ajuguti¹¹ jula thani saṃsārayā sāla¹² re¹³
 kvakhanam¹⁴ bvayakala¹⁵ kisi nihma hāla¹⁶ (2)

pheyakā dhakā: hala sapā ni munāva re
 va lokana li sāyāva nānā upakāra (3¹⁷)

Sumeruyā tvāphalasa¹⁸ guñkhicāyā¹⁹ bāsa re²⁰
 calāna huyakala²¹ khicā²² nihma²³ hāla (4)

herāyā simā kvasa²⁴ tayāva vahma tala re
 thava rūpa thamam svase jula kampamāna²⁵ (5²⁶)

Pārthibendra²⁷ Mallana²⁸ hlākva²⁹ khañyā³⁰ sāla³¹ re³²
 colasana yāva dhāla kisiyā bhālā nam³³ (6)

⁵ Pu gives janmarājām, which is also sung; cf. song 6, v. 7. ⁶ Pu: *vayā*. ⁷ Pu: *vani*. ⁸ Pu erroneously *fala*. ⁹ Pu: *vai*. ¹⁰ Pu: *yāba*.

¹ Mal 12 (p. 8); Pu 19 (p. 19 f.); Pu⁴ 23 (p. 24 f.). ² Mal: *dhusa*. ³ Mal: *jona*.
⁴ Mal: *khyālare*. ⁵ Whole l. missing in Mal, being replaced by l. 2a. ⁶ Mal: *nyā*.
⁷ Mal: *vose*; Pu: *bose*. ⁸ Mal: *vane*; Pu: *vañā*. ⁹ Pu: *nyane*. ¹⁰ Mat: *sāra*.
¹¹ Mal: *ada bhuta*^a. ¹² Mal: *khyāla*. ¹³ Missing in Mal. ¹⁴ Pu: *kokha*°. ¹⁵ Pu: *boya*°. ¹⁶ Whole l. missing in Mal. ¹⁷ Whole v. missing in Mal. ¹⁸ Mal: *tvāpalasa*. ¹⁹ Mal: *gukhi*°. ²⁰ Missing in Mal. ²¹ Mal: *hukala*. ²² Mal: *khicā*. ²³ Mal: *nemha*. ²⁴ Pu: *kosa*. ²⁵ Pu: *kamp*°. ²⁶ Mal gives for this v.: *lidāyā va haya dhakā sapāni munāva, uli khañna liya yāvatala apamāna*. ²⁷ Mal: *pārthiva indra*. ²⁸ Mal: *mallam*^b. ²⁹ Mal: *hlāka*. ³⁰ Mal: *thuguli*. ³¹ Mal: *vihāla*. ³² Missing in Mal. ³³ Mal renders the whole l. as: *thavariti thava svasya yāva vivāhāra*^c.

^a = *adabhuta*, synonym.

^b Mod.

^c = *bibāha re*?

PART II

TRANSLATION

1

The Bodhisattva passes from his abode in the Tuṣita Heaven, in order to be reborn as Gautama Buddha, and Devas and Lokapālas hasten to pay him respect. The song, apparently inspired by *Mahāvastu* II,11¹, was composed in 1864 A.D. during the reign of Surendra Vīra Vikrama Śāha (1847–1881 A.D.)

Homage to the venerable Buddha arriving at the grove of Lumbinī. (R²)

He arrives and causes Brahmā to sweep the ground (before him); Sarasvatī to spread a carpet; Kubera, the king of the town of Alakā, to throw about money and wealth; (1)

and causes the God Vāyu to fly his banner; the god Agni to burn incense, the king of the Nāgas, Varuṇa, to make streams of water flow; (2)

Mahādeva to beat his drum; Nārāyaṇa to blow his conch; King Yama³ to take his staff in hand and clear the way; (3)

Indra to hold an umbrella over (him); crowds of monks to fan (him) with chowries; heaven to rain a shower of flowers. He arrives with feelings of joy⁴. (4)

He arrives, borne by Śeṣanāga⁵, together with Nairṛta, Jñānākara and others, and accepts their worship. (5)

(This song was composed in) the year “forest-elephant-jewel”⁶, (when) the glorious Surendra was King. The singer, a poor man, (says): (I take) refuge in the Teacher. (6)

¹ Strangely enough, the *Vaṃśāvalī* describes the transportation of Matsyendranātha-Lokeśvara into the Valley of Kathmandu (cf. song 11, v. 3) in a very similar way: “*Quatre Bhairavas se chargèrent de porter le flacon qui retenait le dieu volontairement captif; Brahma balayait la route en chantant les Védas; Viṣṇu soufflait dans sa conque; Mahā deva répandait l'eau lustrale; Indra tenait l'ombrelle; Yama brûlait l'encens; Varuṇa répandait l'eau de pluie; Kuvera, les richesses; Agni, l'éclat; Vāyu portait la bannière; Nairṛtya écartait les obstacles, Īṣāna dispersait les démons*” (NEP I, p. 350).

² Here, as elsewhere, R = refrain.

³ Some singers sing *janmarājāna* instead of *Yamarā*^o.

⁴ *ānandarāsana*.

⁵ Lit., “borne by the body of Śeṣanāga”.

⁶ I.e., 985 N.E. = 1864 A.D.

A song, describing the beauty and the virtues of Buddha Śākyamuni, composed during the reign of Śrīnivāsa Malla of Patan (1681–1684 A.D.). V.4 probably alludes to Buddha's meditation before attaining enlightenment and to his temptation by Māra.

Most beautiful is the son of Māyā Devī. He protects the universe. (R)

Golden is his complexion and infatuating are the auspicious marks on his body; and extremely fitting is his ochre robe. (1)

His eyes shine like lotus petals. He is beautiful, he, the Lord with curly hair. (2)

He delights in doing¹ good to others, making happy whosoever has been miserable. (3)

(When) thousands of (beautiful) women came to the place where he practiced Yoga and meditation, he made (them) fail (?)² (in their attempt to distract him) by the power of his love³. (4)

He has no longing for worldly things. He always remains serene. He has attained the highest path of enlightenment. (5)

Śrīnivāsa Malla, king of Nepal, is the hope of the distressed people (in this world). (6)

3

Siddhārtha Gautama addresses his wife Yaśodharā before leaving home. The song was composed by Amṛtānanda Paṇḍit, a Śākyaabhiṣu by birth, who, because of his outstanding knowledge, was later promoted to the rank of Vajrācārya. Amṛtānanda is also known to have written the¹ continuation of Aśvaghōṣa's *Buddhacarita* (Cantos XIV ff.). He assisted B. H. Hodgson in his research-work on Nepal; cf. ELL, p. 65. The popularity of this poem is confirmed by the fact that it is quoted in HN, p. 191.

You should not feel sorrow, Yaśodharā. In adversity it helps to be composed. (R)

Intending to eliminate dying, being born, growing old, and sickness⁴, I am (now) leaving (home) and shall attain knowledge. (1)

¹ *yāyagulī* (for the class. Ne. *yāyagulisā*) is a younger form which, in the course of time, has crept into the original texts, as have so many other innovations.

² The word *nisuja* is unfortunately rather obscure. Most probably it represents an adjective meaning "ineffective".

³ *piratīsa bhāvana*, where *piratīsa* is to be understood as gen.

⁴ Wright (*rogayā ha° yāya*) translates: "to be sick, I shall get rid of".

I shall frighten the hosts of Māra. I shall kill the Ego-maker, and shall destroy all the sufferings of (this) world. (2)

I shall come (again) in time. Sons I shall make monks, and then speak about *dharma*. (3)

In order to close the path of evil, I shall lead (the people) to the path of *dharma*. I shall rejoice in the city of salvation. (4)

Let us (now) see the year of the Nepal Era (which is), let us say, “eye-arrow-opening”¹. One may forgive the faults (made) by the speaker. (5)

4

Yaśodharā, Siddhārtha Gautama’s wife, here speaks to a female friend, expressing her apprehensions after Gautama has left home and entered upon the religious life. This song, too, was composed by Amṛtānanda Paṇḍit and is quoted by Wright, HN, p. 192.

Oh friend: how will my Lord² remember me? (R)

He is the jewel of the (noble) race of the Śākya. He is the Lord of the three worlds. In this world there is no wise man like him. (1)

He may see (their) beautiful bodies, and, while looking, his mind may be attracted. He may sit in the company of the heavenly maidens. (2)

I have become his royal consort, I am pregnant³ and miserable. (This) life of mine, a sinful (woman)—how is it to be saved? (3)

I, the singer, am an ignorant (person). He is the Lord of all bliss. (The numbers) “forest-suffering-ocean” will reveal the year⁴. (4)

5

A rather difficult poem written by an unknown author in A.D. 1704 (cf. verse 13) or possibly later. It describes the beauty of the Buddha and the five Tathāgatas and is composed in a Sanskrit metre. Furthermore, the language is strongly influenced by Indian words. Evidently the poet laid stronger emphasis on form than on content. V. 14 is perhaps a later addition.

¹ I.e., 952 N.E. = 1831 A.D.

² *prabhu*, “husband” or “lord”, here used in both senses.

³ A fact not confirmed by the Buddha legend.

⁴ I.e., 917 N.E. = 1796 A.D. The version of v. 4 given by Wright is not authentic. According to it, the date of the composition of this poem is N.E. 587 (= A.D. 1466), but neither this date, nor the effort to interpret it as “horse-elephant-colour”, i.e., as N.E. 785 (= A.D. 1664), can possibly be correct, since Amṛtānanda lived at the end of the 18th and the beginning of the 19th century. Cf. song 3. The linguistic evidence would also place this poem much later than the date given by Wright.

Infatuating is the appearance¹ of Buddha Svayambhū². You exhibit to the world your form of (heavenly) bliss. (We) can never see enough of your form. Worship this form, oh disciple! (1)

Your eyes look like two lotus petals, when you look with your half-opened eyes. Most beautiful are your eyes, (when you sit in) the posture³ of meditation. Worship these eyes, oh disciple! (2)

Your ears are adorned with various jewels and possess a splendour twice (as bright as) the sun's. Your ears shine on this earth. Worship these ears, oh disciple! (3)

Your hair may be compared to the complexion of a Kokila. Your hair is tightly twisted like the curls of a fish (?), your hair is like a *śārikā*⁴ made of sapphire. Worship this hair, oh disciple! (4)

Your teeth are as bright as the moon in autumn, have the right dimensions and auspicious marks. Your teeth are (in colour) like rice gruel and the stars. Worship these teeth, oh disciple! (5)

Your tongue is like *vidyārambha*, the introduction to learning. Your tongue is clean as (one's tongue must be) in the place where Stotras are sung. What further virtue can I tell? Your tongue is unbounded.⁵ Worship this tongue, oh disciple! (6)

From your navel a lotus arises. Divine knowledge manifested itself from your navel. The act of creation is performed by your navel. Worship this navel, oh disciple! (7)

Your hands seize the ends of the universe⁶. The palms (of) your hands are the complexion of vermilion. Your protecting hands have the length of a *che*⁷. Worship these hands, oh disciple! (8)

Your feet rest on the (Noble Eightfold) Path. Your feet remind us of the Guardians of the compass, Your feet (mean) salvation to (all) devotees. Worship these feet, oh disciple! (9)

¹ *rūpaṃ*. The final nasal attached to *rūpa*, *netra* etc. is, from the point-view of language, not quite correct, although there is a clear tendency to final nasalization in mod. Ne. Here the *anusvāra* is necessary to the metre.

² Svayambhū-Buddha. Here the word refers more directly to the Ādi-Buddha residing in the Svayambhūnāth temple.

³ For *rūpaṃ*.

⁴ A stick-like device used for playing string instruments such as the Vīṇā.

⁵ This means, "is beyond description".

⁶ *brahmakapāla*.

⁷ A measure of length.

Beautiful is the fine garment you are wearing. Your garment is an ochre robe. (Your) garment is of five colours and of five shades. Worship this garment, oh disciple! (10)

The first¹ (of your colours) is white². The second colour is blue³. Yellow⁴ is your third colour, red is your fourth⁵, and dark-blue your fifth⁶. Worship these colours, oh disciple! (11)

These five are the Buddha bodies of consciousness. I always behold (this) idea from a distance.⁷ Always fulfil (my) wishes! Worship these five bodies, oh disciple! (12)

(This song was composed in) the year “Pāṇḍava-eye-mother” of the Nepalese Era⁸, (in the) bright fortnight of the month of Śrāvaṇa, on the fourth day⁹, on Tuesday, in the lunar mansion (called) Puṣya and the constellation (called) Valiyāna. (13)

(In these) three worlds you are the Lord of the Law, the very substance of the Law, the Self-born, moving the immovable in the form of Brahmā. By devotion and meditation (we) may behold your form in a five-fold way. Knowing (all this and) cherishing (this idea)¹⁰ (in your) mind, try to worship him, (oh disciple)! (14)

6

A song connected with the worship of Amitābha, Mañjuśrī and Svayambhūnāth. Some thirty years ago, this song was still sung by people who, having bathed in the river Viṣṇumatī, proceeded in groups to Svayambhūnāth. The verses are at least two hundred years old. The first *akṣaras* of each stanza give, when read together, *namo Bāgiśvalāya* (i.e., *namo Vāgiśvarāya*), “Homage to (Mañjuśrī-)Vāgiśvara”.

Oh people, pay homage to the feet of the three jewels¹¹ (and) show¹² (your) devotion. (R)

¹ This verse enumerates the five Tathāgatas (Dhyānibuddhas).

² Vairocana.

³ Akṣobhya.

⁴ Ratnasambhava.

⁵ Amitābha.

⁶ Amoghasiddhi.

⁷ I.e., the five Tathāgatas.

⁸ I.e., 825 = 1704 A.D.

⁹ Lit., “on a day like Brahmā”. i.e., on Cauthī, the fourth day of the month, since Brahmā is four-faced.

¹⁰ *bhāba tasyaṃ*.

¹¹ Buddha, Dharma and Saṃgha.

¹² Lit., “having placed devotion”.

Days are never the same as long as life lasts for man. (Life) flows on, impermanent. (If) man does not think of *dharma* in this life, he will afterwards go to hell. (1)

Being subject to illusion, veiled by *māyā*, his eyes do not see *dharma*. Not thinking of the next world, not doing good to others, the hour of death will approach (him). (2)

As a boy he plays; when middle-aged he does not reflect. In old age laziness enters. Separated (from everything) he must leave. Love, friends¹, and wealth do not follow. (3)

Svayambhū, the Light, and Dharmadhātu, have condescended to come to the wonderful hill (called) Gopuccha². If you pay homage to Him, you will not need (to endure) hardships.³ He will lead (his) people to Sukhāvati. (4)

This world leads to heaven or hell. Know (this), oh people, and pay (homage)! Go and see the next world, pay (homage) in this! Know (this), oh people, and pay (homage)! (5)

(You) do not think when you have time to do so. Due to (old) age (you) may not have time. (You) may perish at any moment. It is difficult to obtain birth (as) a man. Know (this), oh people, and pay (homage)! (6)

(You) cannot take with (you) what you like, nor can (you) stay on (in this world) as long as (you) like. (You) will be taken to the door of Yama. Parents cannot hinder the messenger of Yama, nor friends¹, nor wealth, nor riches. (7)

7

A hymn to Buddha which, according to the date given in v. 4, was composed in 845 N.E., i.e., 1724 A.D. Particularly noteworthy is the somewhat elaborate composition with end-rhymes in each line, a carefully chosen Indian vocabulary, and some admixture of Br. (*milāya*, *kara jvari*).

¹ Lit., "people" (*jana*).

² *Gopuccha*, "Cow's Tail", is the hill on which the sanctuary of Svayambhūnāth is situated. The terms *Gopuccha* and *Gośṛṅga* are, of course, of purely Indian origin, the Ne. equivalent being *Sāhyeṅgu*, where *sā* means "cow", *hyeṅ* "horn" or "tail" and *gu* "hill" (mod. > *Seṅgu*). The SP uses both names: *Gopuccha* in X, 47 and *Sāhyeṅgu* (not *Sāhmeṅgu*, an apparently wrong reading given by de la Vallée Poussin) in X, 56. Kirkpatrick reports that "*Sumbhoonath*, indeed, is chiefly celebrated for its perpetual fire, and I was assured that the flame of the two largest wicks I saw, had been constantly preserved from time immemorial" (AKN, p. 151). As regards *Gośṛṅga* as a centre of religious life in ancient Khotan, see LKN, p. 333 ff.

³ That is to say, a miserable condition after this life.

(I) shall perform¹ *āratī*² before the venerable Ghana³. Day and night (I) shall invoke (the name of) Daśabala⁴. (1)

(I) shall do worship with (grains of unbroken) rice, sandel-wood-powder, flowers, incense, *rasa*⁵, and lamps. (2)

(I) shall play the cymbals, the *mṛdaṅga*⁶ and the *ḍholaka*⁷, and, along with the *ḍamaru*⁸ and other musical instruments, (I) shall blow the conch. (3)

(Know the year by) joining⁹ “mountain”, “ocean” and “jewel”. Folding¹⁰ my hands again and again, (I) shall say my prayer. (4)

8

The author addresses Matsyendranātha-Lokanātha and, in the last verse of this hymn, refers to the festive procession of the car (Skt. Matsyendrayātrā, Ne. Machindrajātrā) which is celebrated at Patan every year for about two months. The song was composed in A.D. 1864, during the reign of Surendra Vikrama Śāha (1847–1881 A.D.). All lines in v. 1 start with the letter *a*, those in v. 2 with *ka*, in v. 3 with *ma*, in v. 4 with *su/sva* and in v. 5, l. 1–3 with *ra*.

Oh Lokanātha, do save me soon! (R)

(To you whose) colour is (like) the dawn's, (who) bear Amitābha on (your) forehead, (who) give the gestures of security¹¹ and of granting a boon¹², (who) are the Protector of the unprotected and hold (in your hand) the unfailing snare, (to you) I, a poor (man), have come, (full) of hope. (1)

In your crown of gold (there is) a golden *ketakī*-flower, in your ears are golden ear-rings. Being mercy itself and a treasure-house of mercy, may you look mercifully upon me! (2)

Your ornaments, made of jewels, shine (like) the colourful splendour of lamps, you have put on a necklace of jewels. Oh Matsyendranātha, being an embodiment of Mind, (I) bid you to fulfil (my) wishes! (3)

¹ Or, as no subject is given, “(*āratī*) must be performed”.

² A well-known ceremony in Indian *pūjā*: the swinging of lighted lamps or camphor in front of the idol; cf. MN II, p. 718.

³ Buddha; cf. *Amarakośa* I, 1,23.

⁴ Buddha.

⁵ Probably any liquid offering such as water, honey, etc.

⁶ See MN II, p. 857.

⁷ See MN II, p. 857 f.

⁸ A small drum having the form of an hour-glass.

⁹ *mīlāya* is to be understood as Br. *mīlāya* (mod. Hi. *mīlākar*).

¹⁰ *jvari* is an abs. directly taken over from Br. (*jori*, *jori*).

¹¹ *abhaya mudrā*.

¹² *varadānamudrā*.

Oh Lord of the land Sukhāvātī, glorious and endowed with beautiful auspicious marks! Behold, oh Lord: (I) bid you to cast a kind look (upon me) and take (me) to Sukhāvātī at that time!¹ (4)

You come standing in the chariot in Lalitapura², delighted and with pleasure. Surendra Vikrama Śāha is the Lord of the year “sentiment–elephant–jewel”³. (5)

9

This hymn describes Matsyendranātha-Lokanātha and mentions in v. 4 the advantageous results obtained by the poet’s continuous worship. The song was evidently written in the middle of the 18th century, during the reign of Rājyaparakāśa Malla (1745–1758 A.D.), King of Patan and brother of Jayaparakāśa Malla.

Oh Lokanātha, give me knowledge as a boon! (R)

Your face is extremely beautiful, like the dawn. (It) shines like the sun and is similar to a *tilaka* of gold. (1)

The beauty of your eyes is like leaves of blossoming lotus-flowers. The Tathāgata Amitābha is situated on (your) head. (2)

You are adorned with various ornaments (made of) jewels and rubies; red and blue flowers are on your head, layer upon layer. (3)

Having performed worship at your feet⁴, I have attained lordship⁵ over heaven, due to my homage to you. (4)

Convey strength to Rājyaparakāśa, the husband of Puṇyalakṣmī—considering him as your child! (5)

10

This is a poem combining the features of a devotional hymn (Ne. *tuta*, Skt. *stotra*) with those of a ballad. The story is taken from the *Kāraṇḍavyūha*: Having proceeded to Ceylon, the merchant Siphala and his companions are all enchanted by beautiful Rākṣasīs, but Lokeśvara (Avalokiteśvara) manifests himself in the shape of the winged horse Balāha and, tender with pity, saves the believer, Siphala. Cf. GIL, p. 240, SBL, p. 95 f. and the *Vaṃśāvalī* translated by Wright (HN, p. 50 f.). The latter even incorporates the legend of Siphala in the early history of the Valley. Local tradition shifts

¹ I.e., at the time of death.

² The city of Patan.

³ I.e., 985 N.E. = 1864 A.D.

⁴ Lit., “at your two feet”.

⁵ *adhipati* has been used in the sense of *ādhipatya*.

the scene to Nepal and the Tibetan border, replacing Tāmradvīpa (Ceylon) with Lhasa (cf. FN, p. 258 ff.). The song was written during the reign of Rājendra Vira Vikrama Śāha (1816–1847 A.D.).

My (only) hope is, oh Lokeśvara, your feet of lotus-petals. Looking at me, a poor man, you (kindly) protect me! (R)

(I) fell under the sway of the bodily charm¹ of the beautiful Rākṣasī. (But) I, Siṃhala, want to escape, looking (for a way out)². Wherever I went, I went with my mind impassioned. (Then) you manifested yourself (before us). (1)

There was the horse Balāha³, and all the people⁴ were put on its back⁵ and were carried across the ocean. (Moved) by love, my companions looked back and fell from the horse's back. Claiming⁶ them to be hers, (the Rākṣasīs) carried them back. (2)

By invoking your name and bowing down to your feet, Siṃhala alone reached his home. I have to thank you, oh Lokanātha, (for it was) on account of your mercy (that I) became King and the people were put on to (the path of) *dharma*. (3)

(This poem was written in) the Nepalese year “feet-*rāga*-nine”⁷. Destroy, (oh Lokanātha), the evil intentions of the people! — The singer has spoken. Let us forgive (the poet) where (he) has made faults and say that the king (of this time) is *śrī*-Rājendra! (4)

11

The following song has not much value as poetry, but is interesting, as it tells us the story of Gorakhanātha and Matsyendranātha (Lokeśvara, Lokanātha).

Gorakhanātha burned with a desire once to be able to behold Lokeśvara, the creator of the world, who, as he knew, resided on Mount Kapotala (mod. Ne. Kaḍuvāla Kvaduv°, Nep. Kotvāl). But the only means by which he could provoke Matsyendranātha to manifest himself was to confine the dispensers of rain, the nine Nāgas, and thus to call forth a long drought. Only then would the compassionate Matsyendranātha appear, showing mercy and relieving the people.

¹ *rūpa*.

² This translation is somewhat doubtful. The sentence can also be interpreted as, “I intended to go towards Ceylon”, in which case the *Siṃhala* of this line has to be understood as *Siṃhala(dvīpa)*.

³ *barāha*; Balah in HN.

⁴ I.e., Siṃhala's many companions.

⁵ *hmasa*, lit., “on (its) body”.

⁶ *nālā* stands for *nālāva*.

⁷ I.e., 962 N.E. = 1841 A.D.

When Gorakhanātha carried out this plan, the inhabitants of the Kathmandu Valley suffered greatly from a twelve-year-long drought. The young Rāja Varadeva, who succeeded his father Narendradeva when the latter had withdrawn from the world, was also in great distress on account of the misfortune which had befallen his country. Luckily, he heard one day that Bandhudatta, an old Ācārya, knew the solution: Lokeśvara was the only Being who could put an end to his subjects' miseries of hunger and want, but could not be brought forth, unless the old King, Narendradeva, now living in a lonely Vihāra, was made to join the Ācārya's procession to Mount Kapotāla. A detailed account of the story is given in HN, p. 83 ff. See also NEP I, p. 347 ff., NES, p. 317 f. and MN II, 566 ff.

V. 9 ascribes the song, written in 1791, to Raṇa Bahādura Śāha (1777–1799 A.D.). Since the *rāga* is that of *sihnāṇḍyā*, this song must often have been sung during the work of transplanting the rice, to which a special reference is made in v. 5.

Let us visit¹ (the shrine of) the merciful *śrī*-Lokanātha! (R)

Gorakhanātha came begging for alms, but the people did not give the alms (he) had asked for. Hiding the nine Nāgas², he lived as a recluse³, and for twelve rainy seasons no rain had fallen. (1)

King Narendradeva (together with) Bandhudatta, all (the dignitaries) and Kakenī⁴ went (to see him). Peasants came (uttering) prayers for the glorious city of Patan⁵, (arranging auspicious) jars (?), (doing) *japa* and *tapa* (and performing their) devotions⁶. (2)

Having asked (their) King's permission, they carried along Lokanātha and brought Lokanātha to Nepal⁷. When Gorakhanātha saw Matsyendranātha, he worshipped (him) with (great) pleasure. (3)

The nine Nāgas came there⁸ as soon as they saw this, and rain poured down in great⁹ showers. (Matsyendranātha) made heavy rains fall and, giving food gladly, protected the people. (4)

¹ Lit., „make *darśana* of”.

² Namely Varuṇa, Anantaka, Padmaka, Takṣaka, Vāsuki, Mahāpadma, Śaṅkha, Karkoṭaka and Kulika (SP X, 163–165).

³ Lit., “made an *āśrama*”.

⁴ This is perhaps the name of the gardener's wife (*mālīnī*), who, together with her husband, carried the water pots; see HN, p. 84 and NEP II, p. 349.

⁵ Maṅgala.

⁶ V.2b is most difficult to interpret, as *kamala* does not give much sense in this context. Possibly *kamala* is a misspelling of *kalāṣa*.

⁷ I.e., to the (Kathmandu) Valley; cf. HN, p. 88 and NEP I, p. 350 f.

⁸ Lit., “looking that way, the nine Nāgas came”. “It is believed that there are nine different Naga-gods of different colours in the Valley” (NES, p. 323).

⁹ *pramāṇanam*, “in great quantity”.

Having scattered the seed and observed the proper time¹, everybody transplanted the rice². When (this) labour of transplanting was finished, they performed the *annadāna*³ in the month of Śrāvaṇa⁴, (using) the vessels (in which) riceballs (are) offered. (5)

On the first day of the bright fortnight in the month of Vaiśākha⁵ (Matsyendranātha) came standing in his chariot⁶, and with great pleasure Viriñci Nārāyaṇa delivered the people. (6)

Due to the strength of their charity (the people) attained plenty of merit: there was prosperity and welfare. In the month of Vaiśākha the people became thoughtful and each performed his Digu-pūjā⁷. (7)

Look whether this is right or not right: Nobody is to be seen in Nugala⁸. (This has been said) on the Ekādaśī-day of the month of Vaiśākha-Jyeṣṭha⁹ of the year "twelve-plus-Durgā"¹⁰. (8)

The speaker is śrī-Raṇa Bahādura, a great warrior. Let us listen to the glory of Lokanātha. May (the king), in his mercy, give his blessings in the Lagana-yātrā¹¹. (9)

12

Mañjuśrī is generally believed to be the founder of Nepal. He is supposed to have come to Nepal in order to visit the shrine of Svayambhū. He came riding on his *vāhaṇa*, a lion, and was accompanied by his two goddesses, Varadā and Mokṣadā. While spending three nights on a small hill, today called

¹ Or, "and considered the different kinds (*parakāla* < Skt. *prakāra*) (of the seedlings)".

² Normally this takes place towards the middle of Āṣāḍha, that is to say, at the beginning of July.

³ The ceremony of giving food.

⁴ July–August. "The general belief is that the transplantation of paddy must be completed by the fifteenth of 'Śravan'" (NES, p. 40).

⁵ April–May.

⁶ On the occasion of the Matsyendra(nātha)yātrā; cf. v. 9

⁷ Also called *degu-pūjā*, an, as it seems, tantric cult of one's family goddess which is still observed by every family group. The worship starts on the first day of the light half of Vaiśākha. The main part of the ceremony is usually performed by the family's Vajrācārya on a river-bank and includes the sacrifice of a goat or duck, the blood of which is made to drip down on to the *digu* stones. For further information see NES, p. 332 ff. and MN II, p. 655.

⁸ Nugala, "Heart", the central part of Patan, was at that time empty, as everybody had gone to the rice-fields.

⁹ The Ne. word for Vaiśākha-Jyeṣṭha is *tacha-lā*, *lā* meaning "month".

¹⁰ Twelve plus nine = 912 N.E. = 1791 A.D.

¹¹ From Nugala, the chariot of Matsyendranātha is drawn to a site called Lagana (Lagankhel); cf. MN II, p. 306 and 655 f.

Mañjuśrī-than, east of Bhatgaon, he perceived the wonderful light of Svayambhū. The Valley of Kathmandu was at that time a big lake, the Nāgahrada or Kālihrada, which was the abode of several Nāgas, many birds and water-fowl. Since the shrine of Svayambhū was situated on the other side of this lake, on the northern shore, Mañjuśrī decided to drain it: by cleaving Mount Kapotala, south of the lake, with his sword Candrahāsa, thus letting the waters of the Nāgahrada run off through this opening, he created the Valley of Kathmandu. To the King of the Nāgas and his followers he assigned a new dwelling-place, the Ta:daham or "Large Lake". — A short account of the same story is given in the *Svayambhūpurāṇa* (cf. SBL, p. 246 ff. and ELL, p. 115 ff.) and in HN, p. 45 f. See also NEP III, p. 163 f. Nepalese Buddhist tradition asserts that Mañjuśrī came from China (*Mahā-Cīna*); cf. HN, p. 86, NEP II, p. 331 ff. and NES, p. 30, 305 f. and 315. For Khotanese parallels to Nepalese legends connected with Mañjuśrī, see LKN, p. 333 ff. and E. Lamotte, *Mañjuśrī* T'oung Pao, XLVIII (1960), p. 49 ff. — The song was composed in A.D. 1842 during the reign of Rājendra Vira Vikrama Śāha (1816–1847 A.D.).

Śrī-Mañjudeva¹ came to (the lake) (Nāga)bāsa² in Nepal³, (R)

Sitting on the back of a lion, holding the sword Candrahāsa (in his hand), and accompanied by (his) two goddesses. Sitting on a golden lotus(-leaf) in Lake Nāgabāsa, the Self-born, the embodiment of light, manifested himself. (1)

Kāliyā⁴ and his followers brought (other) Nāga-kings, (and) they (all) created joy for each other. Kokilas and similar birds, Cakravākas, geese and various water-fowl lived happily there. (2)

Seeing the deep lake and fearing to plunge down into the water, he went to Mount Kapotala. Having ascertained the feelings of Gods, Daityas and men, he cleft the mountain and let the water run off. (3)

(Now) the Nāga kings were brought and given an abode in the Lake⁵. — Let us do reverence to the Self-born! (This poem was written in the year) "faces of the Four-headed (Brahmā)-colours-colours plus three"⁶, (at the time when) King Rājendra Vikrama (was the ruler of the country). (4)

¹ Mañjuśrī.

² Or possibly, "came to reside (in Nepal)".

³ I.e., the Kathmandu Valley.

⁴ Name of a (Nāga?) king.

⁵ Lake Tavadahana or Ta:daham. Strangely enough the Nāga-King Karkoṭaka (cf. NEP I, p. 321 and III, p. 164) is not mentioned by name in this context. S. Lévi drew attention to the fact that, in the Tibetan language, Kathmandu is sometimes also called *klui.pho.brañ*, that is, "Palace of the Nāga(s)", and Nepal *rin.po.chei.glin*, that is Nāgadvīpa (NEP I, p. 54 and 320).

⁶ I.e., four plus six plus nine (= six plus three) = 964 N.E.; cf. Introduction, p. 19.

This song relates the same legend as song 12, but adds in v. 5 the story of Śāntikara. When Buddha Kāśyapa in the Dvāpara-Yuga had come from Benares to Bengal, he exhorted Candradeva, the king of Gauḍa, to proceed to Svayambhūkṣetra, the Kathmandu Valley, and there as a beggar devote himself to a holy life and to the study of the Śāstras under the guidance of Guṇakāra Bhikṣu. Candradeva did as he had been told. He became a mendicant and assumed the name of Śāntikara. Wishing to save Svayambhū, when the Kali-Yuga was approaching, he covered the light of Svayambhū with a stone and erected a Caitya. He then withdrew to one of the five halls built by him which even today is called Śāntipura. Cf. HN, pg. 49. — According to v. 6 the poem was composed during the reign of Surendra Vīra Vikrama Śāha (1847–1881 A.D.).

The Lord¹ is residing happily on the peak of the mountain². (R)

At first the land was full of water³. (You) manifested yourself on the lotus-flower as an embodiment of light—residing happily on the peak of the mountain. (1)

Buddha, the Law and the Brotherhood, these three (gems) being one (in you), (you) manifested yourself there to me (in the form of) Viśvarūpa⁴—residing happily on the peak of the mountain. (2)

Thirty-three crores of gods⁵, Brahmā together with Viṣṇu and Mahādeva, came to worship (you) there—(you who are) residing happily on the peak of the mountain. (3)

With his sword Candrahāsa śrī-Mahā-Maṇjuśrī released all the water and did worship (to you), an embodiment of light—residing happily on the peak of the mountain. (4)

King Candradeva⁶ came. He covered the light. He became (known as) Śāntikara⁷. He built the five halls (Pañcapuri)⁸—(while you were) residing happily on the peak of the mountain. (5)

¹ Svayambhū(nāth).

² The hill of Svayambhūnāth. This line seems to be an imitation of R in song 14.

³ The waters of the lake Nāgahrada; cf. song 12.

⁴ For the term *viśvarūpa* see MN II, p. 569.

⁵ *koṭi* in this passage is a hyperbole. There are, of course, only *tetisa debagaṇa*, “thirty-three gods”.

⁶ According to the *Svayambhū-Purāṇa* (ed. Pt. Haraprasād Śāstrī, p. 404, l. 4 and 16) and the *Vaṃśāvalī* (HN, p. 49) his name was Pracaṇḍaka or Pracaṇḍadeva (HN: Prachand Deva Raja).

⁷ The story of Śāntikara is narrated in the *Svayambhū-Purāṇa* VIII; cf. SBL, p. 253 f. HN (p. 49) calls him Sant-sri (= Śāntaśrī).

⁸ These five halls or caves must be Basupur, Agnipur, Bayupur, Nagpur and Santipur, mentioned in HN, p. 49. The hall Śāntipura (mod. Ne. Śāntipu:) is situated in the North-West corner of the Svayambhūnāth sanctuary.

(At the time when this song was composed) King Surendra Vikrama was the owner (of the year). Fulfill the wishes of the speaker¹, oh Lord — residing happily on the peak of the mountain! (6)

14

There are several important shrines to Nārāyaṇa in the Kathmandu Valley one of the holiest of which is that at Buṛā Nīlakaṇṭha. This Vaiṣṇava sanctuary has a large image of Viṣṇu-Nārāyaṇa lying on Ananta in the middle of a tank and is situated in the eastern part of Kathmandu. Cf. HK, p. 186 and the beautiful colour photograph contained in this work. — The following hymn enjoys great popularity. The last v. mentions King Jaya Bhāskara Malla of Kathmandu (1700–1714 A.D.). This indicates that the song, which is highly Sanskritized, must have been written at the beginning of the 18th century.

Oh Nārāyaṇaju² residing blissfully on the edge of the mountain! (R)

Every day (you have) three complexions³. Your face is extremely beautiful. In your left hand you hold the discus (*cakra*), in your right hand the conch. (1)

On your head you have the hood⁴ of the Snake, on your ear you have a noose⁵, and round your neck, oh Lord, you wear a *tulasī*⁶-garland. (2)

Oh Lord: may there be mercy (for us) at the request of the speaker. Arise and make your appearance⁷, oh Nārāyaṇaju. (3)

Make it possible, oh Nārāyaṇaju, for *śrī*-Jaya Bhāskara Malla to obtain universal⁸ kingship⁹. (4)

15

The *Mahābhārata* as well as the *Bhāgavatapurāṇa* (X) and *Brahmaivartapurāṇa* tell the story of the poor and miserable Brahman Sudāman, a former school-fellow of Kṛṣṇa's. Though Sudāman remembered his rich and glorious friend,

¹ Or, "author", "singer".

² The use of Ne. (or Br.?) -*ju* roughly corresponds to that of *śrī*, Nārāyaṇa-*ju* being the Ne.equivalent of *śrī-Nārāyaṇa*; cf. MN II, p. 759 f.

³ As the light of the sun changes direction, the god, or image of the god, shows three different complexions: one in the morning, another at noon and still another in the evening.

⁴ The reading of Pu is "jewel" (*maṇi*).

⁵ *nāgapāśa*.

⁶ The holy basil-plant venerated by Vaiṣṇavas.

⁷ *darśana*.

⁸ *caukhaṇḍa* goes back, of course, to Skt. *catuṣkhaṇḍa* and refers to the four parts of the world, one of which is India.

⁹ That is: "become a *cakravartin*".

Lord Kṛṣṇa, he would not at first seek his aid, but finally, mainly because of the entreaties of his wife, went to see him at Dvārakā, where Kṛṣṇa gave him a splendid reception. Indian poets sometimes used the story of Sudāman and Kṛṣṇa as a suitable topic for describing the *sāhityarasa*, or *rasa* of friendship, which represents one of the five religious *rasas* developed by the Kṛṣṇaites. H. H. Wilson lists a Sanskrit drama called *Śrīdāmacarita* (TH, p. 52). Well-known are two epic poems in Br. named *Sudāmacarita*, a short one by Nandadāsa (cf. HSI, p. 169) and a somewhat longer one by Narottamadāsa (ibid., p. 193), both of which belong to the classics of Hī. literature.

Our Ne. poem is rather simple in style and composition and was written during the reign of Śrīnivāsa Malla of Patan (1681–1684 A.D.). Its author alludes to the story of Sudāman and Lord Kṛṣṇa only in the first two lines of the poem, which evidently constitute its refrain, and uses the story merely as a sort of background against which to contrast a life spent in poverty with one spent in luxury.

Sudāman beside Nārāyaṇa: where is the one who can make (this) world stable?¹ (R)

One embraces his wife on his lap.

One sets his hope in the bridal palankeen².

Another, a destitute (man), cannot get along with his rags³.

One has a bed (decorated with) brocade. (1)

One is fed up with the ghee in (his) cooked rice⁴.

Another has half a cake as his nourishment.

One, a poor fellow, has difficulty even in opening his mouth⁵.

Another puts his hope only in the Ekādaśī-day⁶. (2)

On one's cot there is wonderful bedding.

Another's bed has only a straw mat.

Another, a destitute man, cannot get along with his shreds.

One lives⁷ near the kitchen (and can eat when he wants). (3)

One holds his beloved as dear as his life.

Another has an intermediary (between himself and his wife).

One (wife) treats her husband like a god.

Another (couple) separates, having quarrelled continuously. (4)

¹ I read *saṁsāra yā:hma*, though *saṁsārayā-hma*, "one belonging to this world", would also be possible, but difficult to interpret in this context.

² The *dulī* on which the bride is brought to the house of the bridegroom.

³ I.e., his ragged clothes.

⁴ I.e., has plenty of delicious food.

⁵ As he receives too much food. If we follow the reading given in Mal., we get "has difficulty even in coming across (lit., 'seeing') a handful (of food)".

⁶ As people fast on Ekādaśī-day, he puts all his hope on that day, when he need not think about food anyway.

⁷ *bāsa*, "(has his) living-place" near the kitchen.

Śrīnivāsa Malla, a child of Matsyendranātha, has written (this poem). This is the time which removes our evils. I shall serve at the feet (of Matsyendranātha) with divine attention. I have experienced human life, which, (up to now), was unknown (to me). (5)

16

This song describes Śiva and is probably more than two hundred years old. Although the author has used several loan-words from Sanskrit, unavoidable in this context, the style is genuinely Nevāri. A distinctive feature of the poem is the almost complete absence of finite verb-forms. These are replaced by Ne. nouns ending in *-sā* (like *tasā*, “the thing which is kept”, *jvasā*, “the thing or person that is held”, etc.) which not only add to the poetical charm of the song, but also lend force and brevity to the language.

He has a beautiful paste of sacred ashes: Gaurī is on his left, (and) his riding (animal) is always a bull. His two companions are Nandī and Bhindī¹, (and) what he holds (in his hands) are the trident and the drum. A diadem of gold is his head-gear. (1)

Poison, hemp² and thorn-apples³ are his food. A tress of hair (serves him) as a ribbon to (bind) his top-knot, (and) the ornament at his waist is a belt of hanging bones. A tigerskin is his bed. The young moon is (like a flower) stuck (into his hair), (and) on (various) places (on his body) there are ornaments (consisting) of beautiful serpents. (2)

The ten directions are his garments. He is the seed of the world. There is no other way to describe (him). Destroying (all) the (bad) conditions (of life), he is the hope of his devotees. The demon Tripura is his victim. (3)

What (people) must develop are (good) intentions together with *bhakti*. What the world must do is invoke his name. (The ornament) hanging on (his) neck is a garland of skulls. The mind of the speaker is kept (upon him): nothing can be added, if he is not (present). (Oh Śiva), fulfil the desire of my heart! (4)

17

There are numerous Stotras describing the terrifying aspect of Kālī. The example given below describes the goddess as an eternally young girl. The poem is undoubtedly one of the older pieces of Ne. poetry, going back to about

¹ Nandin, Śiva's bull, and Bhṛṅgi, one of Śiva's attendants.

² *gajī*, Hi. *gāmjā*, hemp or Cannabis sativa. For the preparation of this drug see AN, p. 231 f. and AKN, p. 142 f.

³ The seeds of the white thorn-apple are considered to be poisonous and intoxicating.

1700 A.D. The language is difficult, the style energetic. The last line of v.4 mentions King Bhūpatindra Malla of Bhatgaon (1696–1722 A.D.).

Oh Kālī¹, (little) child of the mountain², you are the deliverance³ of (this) world! (R)

The garment on your body is like blue clouds. Your belt is of tiger-skin. There are skeletons in your diadem (made of) skulls. On (their) heads is the glitter of pearls. (1)

Round your neck (hang) the skulls of men. On your thighs there is a garland of bones (shining) like precious pearls⁴. In your four hands you hold the sword, the skull, the spear and the drum. (2)

In cutting into pieces the heart (of the Daitya), you pull out his intestines (and) kick (him) with your feet. You are red with blood through the blood-drops of the youthful body of your enemy, the Daitya.⁵ (3)

She (shows) her most frightening aspect⁶, (and) the masses of her hair are curly. — You have placed a feeling of complete⁷ *bhakti* in the mind of (King) Bhūpatindra. (4)

18

Tantrism venerates Kālī as Guhyakālī, the mysterious Kālī or Kālī of the *guhya*, who, surrounded by ghosts (*bhūta*), Yogini's, and spirits occupying dead bodies (*vetāla*), executes her fierce destruction of the wicked and thus purifies the world. Our poem, which is more interesting for its content than for its literary merit was composed about four generations ago by a religious mendicant named Caṇḍidāsa. The passage *kara jori* originates from Br.; cf. song 7. The poem is sung in the *bhajana* style.

Oh *śrī*-Guhyakālī, who is my protectress, do not make (me), your servant, a Kaṃkālī⁸. If a Kaṃkālī brings trouble (to me), I may again have to cry out. (1)

¹ One might be tempted to translate “oh dear little Kālī”, since the *-kā* in *kālikā* in Skt. produces a dim. form and at the same time serves to express endearment.

² I.e., is, daughter of the Himālaya.

³ Pu: “the support of (this) world”.

⁴ The garland consists of dead men's skulls and therefore has the whitish lustre of pearls.

⁵ Or, “You remain (eternally) youthful, because you (drink) drops of your enemy's —the Daitya's—blood, who is (for you) the source of (all) blood”.

⁶ Gen. in the Ne. text: *bhayaṃkara murati vahmasayā*, “(the masses of hairs) of you whose aspect is most frightening”.

⁷ *tana mana*, “(by) body and mind”.

⁸ The meaning of *kaṃkālī* is “skeleton” or “starving man”, sometimes even “poverty”. Here the word is applied to *bhūta* and seems to signify some sort of “skeleton ghost”.

The hair of the Bhūtas is curly all over. They can eat so much, (and) they perform dances, producing (the jumping sound) *tiṃ tiṃ*: (Such is a) Kaṃkāli (2)

There are so many Yoginīs and Vetālas; there are so many serpent ornaments. With her sword she cuts into (two) pieces the evil-minded Daitya. (3)

(She) has slain so many in battle. Those who escaped ran away swiftly. Holding her sword (in her hand) and looking in all directions, Kālī kills the Daitya. (4)

Oh Kālī, have mercy (upon me). If not, Caṇḍīdāsa will have to cry out. At your feet, with folded hands, I ask¹ (you) to give me refuge. I have come to your feet. (5)

19

Songs of painful repentance in which the singer accuses himself of having led a vicious and dissolute life are common in Ne. poetry. The singer of this poem, possibly a lady, implores help from Bhavānī who here represents the kind and amiable aspect of Umā or Pārvatī, the Consort of Śiva.

Oh Bhavānī, put an end to this suffering soon! (R)

In this life, your child's (life)², I have drowned in sin. (Now) it is time for you, with an eye of mercy, to look (upon me), oh Bhavānī. (1)

Thinking of men and riches, I have moved over to unrighteousness (*adharmā*). Fullfil the wishes of an ignorant person (like me), oh Bhavānī. (2)

Because of my everyday worries I have not been able to perform your worship (*bhājana*³). (Now) my body is dried up⁴, oh Bhavānī. (3)

Grant me refuge beneath your two feet⁵. Do not forsake (me) for too long, oh Bhavānī. (4)

I, the speaker, am a child² and my hope⁶ is solely upon you. Without you there is no help (whatever) for me, oh Bhavānī. (5)

¹ The verb, *binati-khaṇḍi hlāya* is understood in this sentence, cf. song 7, v. 4.

² The author probably wants to say that, in this birth, he (or she) has behaved like an ignorant child or has always regarded himself (or herself) as the goddess Bhavānī's child.

³ Here the same as *pūjā*.

⁴ That means: "now I have become old".

⁵ *caraṇa*, Skt. synonym for Ne. *pāli*, is used pleonastically.

⁶ Or, "My, the ignorant speaker's, hope is solely upon you."

Bhīmasena is considered to be the protecting lord of merchants and the tutelary spirit of matrimony. The Bhīmasena temple in Western Kathmandu is well-known, as is that in Bhatgaon. It is situated in the Tachupal Tol, opposite the Dattātreyā temple. The shrines dedicated to Bhīmasena are especially numerous on the ancient Indo-Nepalese trade-route (cf. NEP I, p. 385). In honour of Bhīmasena, the Nevar trading castes in and outside the Valley observe a special festival once a year, the Bhīmasenayātrā (Ne. °jātrā); cf. NES, p. 376 f. and FN, p. 237 f. — In this song an unhappy person, a merchant (cf. v. 5), pours out his grief to the god, requesting him to put an end to his troubles soon. The song is a fine example for an *akṣaramālā*-poem. In the Ne. text the respective *akṣaras* have been indicated with capitals.

Hear, oh king śrī-Bhīmasena, grant (me) a boon! (R)

Destiny has written this suffering into my *karman*. I see (it) and (still) there is pride in my mind. What sort of creator has brought about¹ (?) (such) family quarrels? I am like a mad woman. (1)

When I remember the story of my suffering, I suddenly become afraid. Let me leave this life one day² earlier! What is the use of this birth? I have been entrapped by a quarrelsome *māyā*. I was unable to pay heed (to) reputation and merit. (2)

Whom shall I accuse? To how many shall I tell (it)? Since something is wrong in my *karman* and since, owing to the cruelty of my fate, I could not see wealth³, I am now born into hell. (3)

To force my mind to do penance, I shall perform *japa* and *tapa*. I try to arouse thoughts about what I actually am, (but) my mind sticks to money. On account of this worry (I never feel satisfaction), as if I had never eaten, although I have eaten. (4)

Looking beyond (this world), I made at first, to the best of my ability, some efforts to get to the other world⁴. In (this) birth (as) a merchant, my mind roamed about. There was no reputation, no merit for me. (5)

Whatever effort I made, it did not turn out as expected. I resembled the grass that grows by the road. My mind roams on the way. I did not know what to do. Every day my body (becomes) weaker. (6)

I have worried (so) much in (this) life, (in which we are supposed) to live (just) a moment. Youth is like a dream we have seen. What is the use of

¹ *uvāṇa*, possibly from Hi. *ubhāṇā*, "to excite", "to raise", "to persuade".

² I.e., some time earlier.

³ Without being attracted by wealth.

⁴ *paraloka*.

obstinacy? Keep the sense of forgiveness in your mind, knowing that this life¹ is without substance². (7)

The whole world invokes you, Bhīmasena, (for) in this Yuga³ there is nothing without you. Day and night the body and the mind of the speaker remain at your feet. Seeing me, a poor (person), it is time to (show me your) mercy⁴. (8)

21

The following is a heroic poem, dominated by the *vīrarasa*. Its poet celebrates Bhīmasena entering into battle in order to kill Duḥśāsana. Before this mortal combat, Bhīmasena's followers bid him farewell and perform a *pūjā* to ensure success. — The language and style of the poem indicate an age of about three hundred years.

Bhīmasena comes gladly, having destroyed his enemy's body⁵. (R)

(People) came and stayed; he stopped being busy in order to accept (their) worship. The whole ground is perfumed with the incense of *gogula*⁶ and smoke. (1)

When various musical instruments sounded⁷, it was terrible to listen to this (sound)⁸. Gnashing his teeth⁹, Bhīmasena leaps into battle. (2)

Opening his red eyes¹⁰, kicking (him) angrily with his (bent) knees and extracting his bowels: (Bhīmasena) slays Duḥśāsana. (3)

There is no one stronger than he. He drinks sufficient blood, (and) on the site of his battle he makes a fire as (big as a fire) can be. (4)

(Easily) catching tigers and elephants between his legs, clasping lions under his arms, and making horses fall flat to the ground, he moved there. Who is not afraid?

Let me, (Lord), dwell beneath your two feet, and make me attain liberation in this (very) body and pay my homage as well as I can. (6)

¹ *saṃsāra*.

² The expression *saṃsāraḥ asāraḥ* is of frequent occurrence already in classical Skt. literature.

³ The Kali-Yuga.

⁴ One expects a *yāya* in this sentence: *yāya tela kṛpā garība khanāva*.

⁵ *bayari* in *bayari-hma* comes from Skt. *vairin*.

⁶ Skt. *guggulu*, Hi. *guggul*, a fragrant gum resin.

⁷ Lit., "were beaten".

⁸ Lit., "(the people present) were unable to hear (anything else)".

⁹ *kaṭaṭaṭam* is, of course, onomat.

¹⁰ Red with wrath.

A song to Gaṇeśa composed by a certain Viśvahaṛṣa either in 959 N.E. (= 1829 A.D.) or in 950 N.E. (= 1838 A.D.). The poem is rather elaborate and follows the tradition of Indian Stotra writing. The language is Sanskritized. The author has made efforts to achieve a sort of rhyme by furnishing the lines of each couplet with identical or at least phonetically similar endings (^ola : ^ola/^ora; ^osā : ^osā). V.2 is written in the same style as song 16. — The poem is sung as a *bhajana*.

Strive always to worship the god Gaṇapati!! (R)

You have the face of the elephant Airāvata (and) are beautiful on account of your snow-white complexion. You are a dwarf like Vāmana (and are endowed with) three eyes. (1)

On different places (of your body) there are ornaments (consisting of) serpents. A tiger-skin is your garment, (and) what you hold (in your hands) is an axe, a radish and a cake. Your *vāhana* is a mouse². (2)

You are called Gaṇanāyaka. (You) are the first to accept *pūjā*³. You remove obstacles and adversities and (you) bring success. (3)

The year (of the) Nepalese (Era) (when this song was composed) was “five” and “openings”. (Thus) said Viśvahaṛṣa, joining his hands⁴ in salutation again and again.

23

The following is a hymn composed in 919 N.E. (= 1798 A.D.) by Lakṣmīnanda, a Brahman, who here tries to describe Śāradā. The author imitates the pattern of an Indian Stotra, but his verses, written in the Sanskrit metre called *bhujāṅgaprayāta*, can hardly be considered to be poetry of a very high order, though the style, Indianized in expression and vocabulary, is lucid and simple. With only a few exceptions all the lines rhyme.

Oh Śāradā, in many ways I always make obeisance⁵ to your feet⁶. Give me soon the knowledge of all the Śāstras. Please grant me intelligence and knowledge. (1)

¹ Gaṇeśa is clearly regarded as being one of the foremost deities, who, like Bhairava, Kumārī and Vajrayoginī, plays an important part in almost all principal ceremonies. Each tol, or area, has its own temple dedicated to the Elephant-God.

² *bhātīyā nasā*, “cat’s food”, i.e., mouse.

³ Lit., “(You) accept *pūjā* first”.

⁴ As regards *kara jorī* cf. songs 7,4 and 18,5.

⁵ *namaskāra dhāyā*.

⁶ Lit., “two feet”.

Your magnanimity is as large as the ocean: many poets are not able to cross (it). Indra and other gods did *bhakti* to you. You are the mother of Muni Vyāsa and all the Yogins. (2)

Your most beautiful body is white like alum. The brightness¹ of your face is like the moon on the day of the full moon. The crescent on your head looks as if a flower were blossoming. There are no eyes as beautiful as yours. (3)

The radiancy of your (tender) smile is as if the moon were smiling. Your two ear-rings outshine the dazzling light of the sun. Beautiful is also the string of pearls round your neck. (In one hand) you hold the book², (in another hand) the rosary, while (with a third and a fourth hand) you play on the Vīṇā. (4)

Your feet³ always rest on the body of a swan. You have adorned yourself in a white garment and different (kinds of) ornaments of gold. You reside in the mouth of all people. Easily⁴ you are known as Vāk(y)avānī⁵. (5)

All the Kimpnara girls and Apsaras' always sing and dance quickly⁶ at your door. They beat the *mṛdaṅga* and other (musical instruments) and chant *rāgas* like the *timīti*, the *tilandhā* and others. (6)

To the best of their ability Muni Nārada and others recite Stotras (for you). With a glance of compassion you bestowed numerous Śāstras (on us). I have to describe you, though your description is difficult (to achieve). However much I utter, (it) is but your name. (7)

Oh Śivā! Oh Bhārati! Oh Śāradā! Oh Vāk(y)avānī! Oh Queen of the world! Oh Śakti of Viṣṇu! Oh Bhavānī! Thus (people), doing *bhakti* to you, recite Stotras (and) attain whatever they have in mind. (8)

Two nines and between (them) a one is added⁷: On⁸ the eighth day of the dark half of (the month of) Pauṣa⁹, on that date the brahman Lakṣmīsu-nanda recited (this poem). I ask at your feet (that) success and knowledge (be granted) me. (9)

¹ I suppose that the author understands *prabhābam* as "brightness" (Skt. *prabhā*) and not as "effect" (Skt., Hi. *prabhāva*).

² The *Prajñāpāramitā*.

³ Lit., "two feet".

⁴ I.e., without having to do anything whatever to obtain this knowledge.

⁵ Sound of recitation, speech.

⁶ *hathāsam*. The correct spelling would, of course, be *hatāsam*; the unaspirated *t* seems to have been replaced by *th* in order to parallel the *kh*, *th* and *dh* in *lukhāsam*, *thālam* and *dhālam*.

⁷ 919 N.E. = 1798 A.D.

⁸ *mīṭisam*, loc. of *mīṭi*, "date" (Hi.).

⁹ December-January.

An afflicted person, possibly a man suffering from leprosy, addresses the god residing on the Cobhāla mountain in the Kathmandu Valley. The god, who in modern Ne. is called Covā: (<Cob[h]āra, °la), is believed to be able to cure diseases. He is identified with Lokeśvara (v. 4), who carries the image of Amitābha on his forehead. The song was composed during the reign of King Jayaprakāśa Malla (1736–1768 A.D.) of Kathmandu.

He pleases to reside on the top of the Kacchapāla mountain, carrying Amitābha on his head (as) a *dhyāna*¹. (1)

His colour is like the dawn's. On his body (hangs) a garland of diamonds and pearls. He shines brilliantly. (2)

People came to ask. You granted (them) whatever (they) requested. May you be satisfied with me, that is the (only) one thing² I ask. (3)

Look at my face, a sinner's (face). At night it cries as the Nekhu³ cries. Oh Lokeśvara, oh Deva⁴, source of bliss! (4)

Please let me, who am troubled by this disease in my body, cross the hour of death⁵! (5)

I have consulted numerous doctors⁶, undergone various treatments. (But), alas, (these) treatments did not yield any results. (6)

Night and day I have invoked (him), doing *bhakti* unto him⁷. You must have mercy on me! (7)

Having seen that it is only you who can destroy this suffering, I have come in hope, (placing) confidence (upon you). (8)

(The speaker) is an incarnation of ignorance, (and the poem was written during the reign of) King *śrī-Jayavīra śrī-Jayaprakāśa Malla*. (9)

As long as the speaker is alive, as long as both⁸ are living, may you look (upon us) with mercy (and) compassion. (10)

25

This is a poem written by the aged King Mahendra (Mahindra) Malla of Kathmandu (1560–1574 A.D.) who, stirred by remorse for faults committed in

¹ Attribute of a deity serving as an object of meditation.

² *chatā*.

³ Name of a river.

⁴ Or, "Oh Lokeśvaradeva!"

⁵ That means: "rescue me from the hour of death and do not let me die".

⁶ *vaidya kyane*, "to show to the doctor", to consult a doctor, cf. Hi. *jākar kisī dāktar ko dikhānā*.

⁷ One would expect *chalapolayāke*, "unto you", instead of *vasayāke*.

⁸ King Jayaprakāśa Malla and the speaker.

early life, bewails his many omissions and previous indulgence in pleasure. In v. 4 he describes himself as a devotee of Kṛṣṇa. There is a fine touch of personality noticeable in this short poem belonging to the 16th century and thus one of the very oldest poems contained in this anthology.

I am entrapped, my dear¹, by treacherous illusion. (R)

Previously I made mistakes. I did not embrace² your feet. The taste of pleasure only remained. I entered into greed. I remained thinking³ that everything is permanent. I did not perceive the noose of Yama. (1)

I did not speak (about what is) good. I did not become aware (?) earlier. Now my heart is depressed. With my ignoble⁴ mind I did not see the reactions. I have entered a path (which is) wrong. (2)

I recited everything: Purāṇas and the like, Tantras and Mantras, (and I performed) *japa* and *tapa*. (But) everyday, when it became dark⁵, I did not find time (enough) to invoke⁶ your name. (3)

King Mahendra Malla spoke in many ways. What is to be done? (Grant) peace to me, (who was) sinful. (I), a servant of Kṛṣṇa, have spoken⁷. (4)

26

A love-poem written by or attributed to Śrīnivāsa Malla, King of Patan (1681–1684 A.D.). To a certain extent the verses mirror the peculiarities of the earliest Ne. poetry, the style being concise, the imagery simple, the vocabulary comparatively devoid of Indian loan-words.

What (sort of) comparison should I make? (Your) face is like the water, the adornment (of which are two) lotus-flowers⁸. You spoke with the liquid of betel-leaves colouring your lips. You enchanted me. (1)

When doing your toilet, (you) displayed (your) hair-knot, aware⁹ of sensual attraction¹⁰. (Even) in the day-time you tell (me): The light of the moon has vanished¹¹. (2)

¹ *Rāmā*, name of a lady at the Royal Court or a misspelling of Rāma.

² Lit., "take".

³ *tāse conyā*, "I remained regarding".

⁴ *anāri* < Skt. *anārya*.

⁵ *khūṃ juse vane*, "to become dark", "to fade away" (of the day).

⁶ *kāya*, "to take", "to grasp".

⁷ The last line of the poem is hopelessly corrupt. *chemā* is most probably derived from Skt. *kṣema* or Skt. *kṣamā*, "forbearance", "pardon", whereas *dāsina* remains utterly obscure, at least in this particular context.

⁸ The two eyes.

⁹ *khanyāva*, "having seen", "seeing".

¹⁰ *lasikalā*, from Skt. *rasī[ka]kalā*.

¹¹ That means: "the beauty of your face surpasses that of the moon".

Śrīnivāsa Malla, child of Lokanātha, has written (this poem). Lord of the Gods, give me a (precious) jacket of black *gahala*¹. (3)

27

It is a well-known fact that, when eulogizing the beauty of a lady, the Sanskrit poet of the classical and the post-classical period usually gave a detailed description of almost all the parts of her body, proceeding, not from top to toe, but from toe to top. In Hi. literature of the Rīti period where the *nakhaśikha* descriptions of women are among the favourite poetical themes, this procedure was developed to an even greater degree of elaboration. Our love-song makes use of this Indian tradition of depicting female beauty. The method is the same: the poet describes first the heels, then the legs, thighs, vulva, breasts, teeth, cheeks, eyes and, finally, the face of the beauty. Not influenced by Indian tradition are, however, the comparisons made by the poet, which, with only a few exceptions, are all purely Nevārī. — The poem may be about two hundred years old.

(That girl) seems (to me) like a Minah-bird. (She) seems like a (small figure of) Lakṣmī. (She) seems (like) the little goddess Taleju² exhibited in a Vihāra. (R)

That girl's heels are beautiful: (they) seem (like) egg-shells (which have been) peeled off just this moment. (1)

The calves of that girl's legs are beautiful: (they) seem (like) small³ cucumbers (which have been) plucked just this moment. (2)

That girl's hips are beautiful: (they) seem (like) small pillows stuffed just this moment. (3)

That girl's vulva is beautiful: (it) seems (like) a small oil-lamp⁴ made out of clay just this moment. (4)

That girl's breasts are beautiful: they seem (like) small water-outlets⁵, newly set up, on a fountain. (5)

That girl's teeth are beautiful: (they) seem (like) the pips of pomegranates peeled off just this moment. (6)

¹ A certain kind of cloth. — When a young man falls in love with a girl, he offers her a jacket as a sign of his love.

² Regarding this goddess, introduced into Nepal in the 14th century by King Harisimpha(deva) of Ayodhyā, see HN, p. 105 f., MN II, p. 592 ff. and B. J. Hasrat, *History of Nepal as Told by Its Own and Contemporary Chroniclers*, p. 52 f.

³ *tusicā*, dim. of *tuse*, *tusi*, *Cucumis utilissimus*.

⁴ *dalūcā*, dim. of *dalū* < *datukha*. This is a small oil-lamp with a slot in the middle.

⁵ *ja:dhumcā* dim. of *ja:dhum*, a water-outlet of semi-globular shape, the opening of which is placed on the top of its curvature.

That girl's cheeks are beautiful: (they) seem (like) small omelets¹ prepared just this moment. (7)

That girl's eyes are beautiful: (they) seem (like) lotus-flowers plucked just this moment. (8)

That girl's face is beautiful: (it) seems (like) the moon rising just this moment (9).

28

A modern love-song worthy of note, since this poem employs the older poetical imagery and is evidently based on models like song 27.

Oh girl, your hair-knot is as beautiful as a newly-wound spool. (1)

Oh girl, the mark on your forehead is as beautiful as the newly-risen moon. (2)

Oh girl, the calves of your legs are as beautiful as newly sprung-forth cucumbers (in) the rainy season. (3)

Having washed your feet, cut your (toe-)nails, painted (them) with red lacquer, and having assumed a graceful pose, you are, (4)

Oh girl, like one seen in a tempting dream. (5)

29

A young man comes across a beautiful girl. But the girl disappears and he cannot find the way to her house. In this poem he describes her appearance, her charming, somewhat coquettish behaviour, her clothing and her various ornaments. The verses, which may easily be between three hundred and three hundred and fifty years old, are written in the style of popular songs, with distinct traces of Mai. influence.

Oh beautiful lady, where can I meet you? (R)

The young girl has a (garment of) *dori*² made in the East, yes³, (a garment of) *dori* made in the East. (Her garment of) *dori* is made in the East. But alas³, (my) beloved has gone to her cottage. I did not see which way (she went), so I don't know (where she lives). (1)

The vermilion mark is not cracked⁴, no³, the young girl's vermilion mark is not cracked. Her vermilion mark is not cracked, but, oh³, (how)

¹ *ocā*, dim. of *o*, a kind of omelet.

² A certain type of cloth.

³ *re*, which occurs quite often in this text, though I do not render it into English consistently.

⁴ I.e., the mark is not cracked by having dried, but is fresh.

beautiful is the exhibition (?) of her hair. How beautiful is the forehead of this lady, (how beautiful is her) make-up¹. (2)

The young girl has a turban²(-like) hair-knot³, yes⁴, a turban(-like) hair-knot. (She has) a turban(-like) hair-knot, and, oh⁴, there are two lotuses stuck in (her) hair. Yes⁴, she has stuck a *jiphola*-flower in the form of a clove in her hair. (3)

The young girl's beauty-mark has been displaced (a little)⁵, yes⁴, the beauty-mark has been displaced (a little). Her beauty-mark has been displaced (a little), (and) there is collyrium on her eye(lids). I do not know how to describe her make-up. (4)

The young girl has a small half-sleeve jacket, yes⁴, a small half-sleeve jacket. Half-sleeve is her small jacket, and her *abali*⁶ is of *puli*⁷. Her bracelet is of silver. Her *mukhuli*⁸ is of gold. (5)

The young girl has a skirt (made) of *chita*⁹, yes⁴, a skirt (made) of *chita*. Her skirt is of *chita*, and oh⁴, how costly¹⁰ are her ear-rings¹¹. (And) of silver is the *maichu*¹² of (that) young girl I am talking about. (6)

30

A young man speaks about his summer-love, a young girl whom he has fallen in love with during *sihnājyā*, the time of the transplantation of the paddy, which is usually performed collectively. The poem is written in genuine Ne. with very few Indian loan-words. Special charm has been added to the language by the frequent use of the dim. suffix *-cā*, which not only appears at the end of each line, but also at the end of the first half of l.1 and l.3 throughout all the three stanzas. The song, which could also have been

¹ *saṃhāla*, Skt. *śṛṅgāra*.

² *pakali*, Hi. *pagrī*.

³ A head-dress characterized by a hair-knot either on one side or on the top of the head.

⁴ *re*.

⁵ It seems that the young girl, in order to attract the attention of men, has displaced her *tikā* a little.

⁶ A part of the female dress or an ornament.

⁷ An expression without equivalent in mod. Ne. It perhaps designates a certain material or a certain fashion.

⁸ A kind of ornament (?).

⁹ A certain type of cloth.

¹⁰ *guliṃyā*, "of how much (worth)".

¹¹ *tuki(cā)*, a curved ear-ornament fastened in the lobe in the same way as ear-rings. Cf. MN II, p. 783 f.

¹² Most probably a kind of ornament.

inserted into Section III (Ballads and rice-transplantation songs) of this collection, is undoubtedly one of the best constructed poems in the classical language. It is probably two hundred and fifty years old.

Oh you artful little girl with amorously¹ moving² eyes, come here for a moment! (R)

(This) little lady is fickle. Her little face (resembles) the moon, (and) that little hair-knot is extremely beautiful. Her little jacket is (made) of brocade. Her little skirt is (made) of *punachita*³. (She bears) a small sickle⁴ (?) at the place where her little belt has been tightened⁵. (1)

She is (my) first (love), beloved⁶ with all my heart, a little (person) deserving⁷ to be embraced (and) to be kissed. (Her) small room is enchanting, (her) small cot made⁸ of cane. As long as there are no children, the little (person) deserves to be slept with. (2)

She is an artful little girl. She is (my) little *sihnājyā*-bride⁹, a little girl with the right to admonish¹⁰ (her lover) for just a short while¹¹. The little (girl) has¹² a well-formed (body), her face is exceedingly beautiful. When I went to see her, thinking of sleeping with her, the little (girl proved to be) bent in five bendings (?)¹³. (3)

¹ *lasikala*

² *nāse*.

³ A certain type of cloth; cf. song 29, v. 6.

⁴ *pulanālacā* "sickle" (?), "navel" (?), "purse for keeping money and make-up in" (?).

⁵ *dyāpuli*, from *dyāya*, "to fold", is the place where a fold is made and the belt is fastened. For Nepalese men this is also the proper place to wear the *khukurī*.

⁶ *matenā*, with the dim. suffix *-cā*.

⁷ *baha* is "one who deserves", *bahacā*, dim., "a little (person) who deserves".

⁸ "wound".

⁹ That is: "(my) bride during the *sihnājyā*-time".

¹⁰ That means, since this love will not last longer than one summer, she can admonish her lover only for a short time, whereas, if she marries, she would have the right to do so all her life.

¹¹ *pyahnu khuhnu*, "four (to) six days".

¹² *lācacā*, "a little (person) who has".

¹³ Her lover originally thought that the girl was very well-shaped, but, when he slept with her, he found that her body actually was ugly. Instead of the beautiful *tribhaṅga*, he was dreaming of, her naked body showed an unattractive *pañcabhaṅga*. — This last line of the poem is, however, ambiguous and admits various interpretations depending on how *nāti* and *tīcā* are understood. Possible meanings of *nāti* are: 1. "fish" (*nā + ti*), 2. "private parts", 3. "five (*nā*) times (*ti*)" or "five ways", and 4. "five (*nā*) bendings", *tī* functioning as a class-word for bending. On the other side *tī* in *tīcā*, where *cā* again is dim. suffix, may simply mean "small", "little" or "slippery", but can also be derived from the verb *tiya*, 1. "to pierce", "to penetrate", 2. "to be bent" and 3. "to close". It is most probable that the poet of our song deliberately introduced a

A lover requests a girl by the name of Chamchimi to open her bedroom-door. He conjures up the image well-known in Indian poetry of a young girl's youth and beauty, like that of a fragrant flower or a delicious fruit, which, when not used, will perish in vain. The lover also intimates that he is not at all a poor fellow. But Chamchimi does not open her door.

The song is written in the natural and charming style of popular poetry and is possibly about one hundred years old.

Oh little Chamchimi, why did you not wake up from your sleep? (R)

The very beautiful *ci*-flower is a flower blossoming inside the thorns. There is nobody to take (it), nobody to pluck (it) and to adorn himself (with that flower). The flower has withered and got spoilt. (1)

The *hnina*-fruit grew on a tree and was a very fine (fruit). There is nobody to take (it) and eat (it). It has become like poison. (2)

There was the fragrance of the many-coloured flower. (But) bees do not dwell there¹. (The flower) has withered and got spoilt. (3)

Oh girl: I have not come (with) an empty hand. I have not come (with) an empty pocket. I knocked at the door. (4)

Oh girl: Shall I come jumping² over the wall? Shall I come climbing in through the window? I knocked at the door. (5)

32

A young man criticizes a girl for her haughtiness and for rejecting him. Her fashionable dress, her stylish make-up, her numerous ornaments etc., which all are described in detail, are far too beautiful to protect her from finally being courted and carried off by some lover. Self-interested as the youth is, he admonishes her to be careful. Though composed in good class. Ne. the poem can scarcely be older than about one generation.

Haughty words, oh girl, do not use these (words)³—haughty words! (R)

There is the long and round⁴ hair-knot (which you) have wound⁵. There

hidden meaning into this line, which thus, as indicated above, can also be read as: "When I went to see her, thinking of sleeping with her, (I realized that) her private parts were bent"; or, were closed (i.e., too narrow); or, "... were slippery like a fish"; or, finally, "... (that) the little (girl) deserved to be penetrated five times". Cf. song 33, v. 3 (p. 159, n. 3) and song 39, v. 3.

¹ Lit., "there is no dwelling of a bee".

² *puya*, "to go over", "to cross".

³ *chatā*, "this one (thing)".

⁴ *tyā* is a class-word for long and round things (*cha tyā*, "a long and round thing").

⁵ *hitu hinā(va)*, abs.

is the black beauty-mark at the spot between your two eye-brows¹. The blue-coloured *vacu*-flower², oh girl, looks down on your face. (1)

Your skirt, oh girl, is of *punachita*³, your jacket is of satin. When you show the double shawl of your mantle⁴ made of *bhulāy*⁵, you will be courted and carried away. Be careful⁶, oh girl! (2)

On your feet (you wear) anklets, on your hands (you wear) bracelets of gold. When you show your (carved?) ring, you will be courted and carried away. Be careful, oh girl! (3)

In your bag, oh girl, there is the collyrium box⁷, in your box there is vermilion (powder)⁸. When you show your mirror (made of glass) from Halab⁹, you will be courted and carried away. Be careful, oh girl! (4)

(You wear) a small comb for combing (your hair) and a little *natū*¹⁰ for parting your hair. When you show your *sacikās*¹¹ (made) of *tulakū*¹², you will be courted and carried away. Be careful, oh girl! (5)

33

A young man addresses an attractive girl to whom he wants to make love. The girl does not seem averse to his approaches, but she points out the risk of being discovered by her mother who, if she sees that her daughter's hair has been disordered, her jacket torn and her *ṭikā* effaced, will rebuke her sternly. — The poem, which is quite modern, is in the form of a dialogue, the refrain and v. 1 being spoken by the youth, v. 2 and 3 by the girl.

“Your mother is frightening¹³. Your father lies (weakly) on his back¹⁴. You alone are extremely loveable. (R)

The border of your shawl¹⁵ touches your heels. Your skirt touches your feet. The *campā*-flower (stuck into your hair) touches half your face.” (1)

¹ *hnātikā*, spot between the eye-brows.

² *vacu* also means “blue”; the flower has been stuck into the hair.

³ A certain kind of cloth; cf. song 29, v. 6 and song 30, v. 1.

⁴ *gā*; in Hi. one would call this a *cādar*.

⁵ A cloth imported from Assam. The Nepalese praise it for its ability to keep the body warm in winter and cool in summer.

⁶ *so*.

⁷ *ajasalā*, from Skt. *añjanā* and *śalākā*, means collyrium box, usually made of silver.

⁸ *sihna*, Skt. *sindūra*.

⁹ Halab glass is famous for its especially good quality and thickness.

¹⁰ A thin, needle-like instrument. Cf. p. 162, n. 8.

¹¹ Red and black ribbons fixed at the ends of the hair and wound into the hair.

¹² A certain type of thread (*kā*) made of *tula*.

¹³ *gyānāpu*, “(is) a fear-creating (person)”.

¹⁴ The word *tyāmṅrāpu* is here used with special reference to sexual intercourse.

¹⁵ Cf. song 32, v. 2 and n. 4.

“My hair-knot will be spoilt¹. My vermilion-mark will be effaced. My mother will scold me. (2)

For the vermilion-mark (you must give me) one *sukī*², for the jacket two *sukis*, (and) five *sukis* is the cost of the make-up³!” (3)

34

A youth has fallen passionately in love with a girl called Pānavatī. Each time she is on her way to the well, Pānavatī passes through Makhaṃtvā⁴ and their eyes meet, and each time the girl smiles. — The poem is modern. All verse-lines end in *re* and the words preceding *re* tend to rhyme.

What alley is that? What alley is this? This is the Makhaṃtvā alley. (Here) comes⁵ the girl Pānavatī. This is the anklet⁶ with a carving of a lion's face (worn by the girl Pānavatī). (R)

How graceful is the sound⁷ *tārā tārā* of your anklets. And oh⁸, you walked straight by⁹, carrying off my mind. Please wait, wait! Having ensnared me in the net of *māyā*, do not go away, casting only a glance¹⁰ at my face. (1)
Five-coloured is your little shawl. The fashions (of) your clothes—oh, how many they are! Every time I look, looking does not suffice. How artful you are! You have a habit of looking (at things) as if you are not looking. How can I forget the smile (you give me)¹¹ whenever you see me. (2)

You smile (at me) gently as a flower gently smiles. You come carrying the water-jug under your arm, (full) of grace. When you open your eyes enticingly you enrapture my heart. How can I live on? I have become ensnared in love. (3)

¹ During the enjoyment of love.

² A quarter of a rupee; cf. MN II, p. 523 and p. 1022.

³ The verse contains a pun. *sukī* can also be understood as a finite form of the causative *suke*, “to allow oneself to be penetrated”, derived from *suya* “to pierce”, “to penetrate”. *cha sukī*, *nī sukī*, *nyā sukī* can, therefore, also mean: “I shall allow myself to be penetrated once for (the destruction of) my beauty-mark, twice for (tearing) my jacket, five times for (spoiling) my make-up”.

⁴ A certain *tol* in central Kathmandu which includes the area of the Taleju temple.

⁵ *va:gu*.

⁶ A *kallī* is a big heavy anklet, usually made of silver. For an illustration see MN II, p. 1080.

⁷ Lit., “the sound of the anklet (is)”.

⁸ *re*.

⁹ *suru suru*, which also conveys the idea that Pānavatī did not look round when walking through Makhaṃtvā.

¹⁰ *pulu pulu*; the rendering into English of such words as *suru suru*, *pulu pulu* etc., can, of course, be only a tentative one.

¹¹ *hnīligu*, “the fact that you (generally) smile”.

A young man begs his father to request on his behalf the hand of Rājamatī, with whom he has fallen in love. Otherwise he will have to go to Benares in order to renounce secular life and there become a Saṃnyāsin. — The poem is about one hundred years old and its language is interfused with modern forms and expressions. It became famous because it was played in London on the occasion of Jang Bahādura's state visit to England in 1850 A.D. Since then, it has remained one of the most popular songs of the Nevārs.

Rājamatī is foolish. If she comes to me¹, (I shall be) affectionate² (to her). Hāya bābā³, little Rājamatī! If Rājamatī is not given (to me)⁴, I shall have to go to Kāśī⁵. Oh father, bring (me) little Rājamatī! (1)

Her hair is wavy, her eyes are half-open. Is she the daughter of a man from Sako⁶? Her face is white⁷. There are two moles on her face. (Such) is little Rājamatī from Tāhānani⁸. (2)

In the corner there are egg-shells. There is the dust of pressed rice (bought in) the market⁹. Rājamatī ('s hair, clothes etc.) have become disarrayed. Where is Rājamatī? There is one in Itūmbahāla.⁸ Bring (me) little Rājamatī! (3)

(The girl) walking in front is Tahrithakum¹⁰, (the girl) walking behind (her) is Cihrithakum¹⁰. Behind her walks little Rājamatī. Tahrithakum is not to my taste. Cihrithakum cannot agree with me. Get (me) married to Rājamatī! (4)

Tahrithakum has a *tāyo*¹¹. Cihrithakum has anklets. Little Rājamatī has

¹ That is: "is given to me in marriage".

² The original text has only *piratī* (Skt. *prīti*), "love".

³ These words are used when a doll or a baby is fondled. Here they either hint at happy family-life with Rājamatī visualized by the boy or serve as an expression for his warm attachment to Rājamatī.

⁴ That is: "is not given (to me) in marriage".

⁵ Benares.

⁶ Sako or Saṃko, in Nepālī Sāṃkhu, is situated in the East of the Kathmandu Valley. Girls from Sāṃkhu are considered especially beautiful.

⁷ Lit., "as to her face — white face".

⁸ A certain district in the western part of Kathmandu.

⁹ When girls and young men meet secretly, they usually eat eggs and pressed rice. The mention of egg-shells and traces of rice-powder, besides the disorder of Rājamatī's hair, suggests that a secret meeting has taken place. The dust originated when, in order to clean the rice, the rice-corns were rubbed between the palms of the hands.

¹⁰ A girl's name.

¹¹ A longish ornament appended to a necklace; cf. MN II, p. 784.

a *bijakani*¹. A wife who has no *bijakani* is not to my liking. Oh father, bring (me) little Rājamatī (5)

Thaṃhiti² is in the upper part of the town, Kohiti³ is in the lower part of the town. Between (them) lies Maruhiti⁴. When she went to fetch water (from) Maruhiti, she stumbled against a big stone. And Rājamatī fell backwards. (6)

Decorate (her) with ornaments, let Gujarātī (flutes)⁵ play and let (me) be married to Rājamatī! If Rājamatī is given (to me), I won't go to Kāśī. Oh father, bring (me) little Rājamatī! (7)

36

Inspired by feelings of sympathy a beautiful girl grinding rice in the courtyard once gave a small portion of rice to a youth. He fell in love immediately. Now he approaches the girl in order to confess his love. This poem is a typical folksong written in what might be called modernized class. Ne. It is some forty to fifty years old.

I (feel) love, oh (my) jewel, I also (feel) love⁶ for you. (R)

You were grinding rice in the courtyard⁷. You gave me one *pvākala* (of rice)⁸, (and) even that simple⁹ rice, given with love, became tasteful. Oh (my) jewel! I also love you¹⁰. (1)

In my dream last night (I saw): You and I were moving together. I arose quickly¹¹ and looked to the right and to the left. Oh (my) jewel! I also love you. (2)

(But) there was no diamond, no darling, no Kṛṣṇā¹², no Rāmā¹². Still I felt that I saw you, (again and again). Oh (my) jewel! I also love you. (3)

¹ A special kind of ear-ornament; cf. MN II, p. 1080 (illustration).

² The northern part of Kathmandu.

³ The southern part of Kathmandu.

⁴ A locality in the very centre of Kathmandu; cf. MN II, p. 542.

⁵ Used for wedding music.

⁶ That is to say: "I return your love".

⁷ *nani* is the open and common courtyard.

⁸ The rice is ground in a round, rather flat mortar. A *pvākala* is as much rice as fills the hollow in the centre of the mortar.

⁹ I.e., (rice) without anything to eat with it.

¹⁰ Lit., "I also (feel) love for you", as in R.

¹¹ *juṛujāru*.

¹² The words *kṛṣṇā* and *rāmā* may, as in Skt., denote a beautiful young woman; cf. song 25, R and n. 1.

My mother gave (me) one cake, my father gave (me) two *dhyabās*¹. I have (now) come with the intention of dividing² (this cake and these *dhyabās*) into (two) halves. Oh (my) jewel! I also love you. (4)

37

A lover is scolding his beloved for being too fond of lying in bed. He has made an assignation with her, but the young lady neither appears at her window nor sends him a message. — The song, rather modern in style as well as language, is only some forty years old.

(Your) big corals are (already) half worn-out³. Oh darling, oh girl, isn't it time yet to come out? (R)

How long shall I (have to) wait for you with a longing face? Will you not (at least) once look out of (your) window? (1)

Where do you live⁴, I wonder⁵, like (one) staying in *bahrāy*⁶? Will you not (at least) send me this much (of) a word⁷? (2)

Shall I (because of) waiting for you have to perforate my ears with a *natukha*⁸ and become a Kanphaṭā (-Yogin)? (3)

¹ A *dhyabā* is a Nepalese copper coin of very low value. It is comparable to the Indian pice.

² I.e., of sharing with you.

³ Since the girl wears her corals even when sleeping, these ornaments have become worn-out.

⁴ I.e., in which room of the house.

⁵ The *them*, which finishes the verse-line, expresses embarrassment and might perhaps be rendered as "I wonder".

⁶ This refers to the puberty ceremony undergone by the Nevar girl who has had her first menses. For an uninterrupted period of eleven days the girl is made to live locked up in a dark room and only women are allowed access to it. Nowadays this practice of the girl's *bahrāy cone*, "to stay in seclusion", has largely fallen into disuse, although there are still families which keep up the custom. On the twelfth day, the end of the privacy period, a purificatory rite (before sunrise) and a *pūjā* are performed: blind-fold, the girl is taken out of the house and, led by her mother and female friends, brought to the nearest Gaṇeśa temple or statue where the girl makes offerings to the sun and Gaṇeśa. Not until then is the cotton strip removed from her eyes and the girl sees the sun. On the same day she is dressed in new clothes and decorated beautifully. Cf. NES, p. 112 ff. and MN II, p. 703 f.

⁷ *thuli* (*khañ*), "this much (word)".

⁸ Kanphaṭā-Yogins wear an ear-ornament called the *mudrā*. To fasten it the earlobes have to be perforated with a dagger-like instrument, the *natukha*. The terminus technicus in Skt. texts related to the Gorakhapanthins is *kṣurikā* or, simply, *kṣurī*. — What the young man in the song wishes to say is that, irritated by his long wait, he has started to maltreat his ears and is thus not far from becoming a Kanphaṭā-Yogin.

A young man bewails his lot. He could easily get married, since he already possesses all the essentials for entering into the conjugal state. His sole problem is that he has not yet met a suitable partner. — The poem was composed in the second or third decade of this century. Its language is simple, but exemplifies very well the pure style in which mod. Ne. can be written.

(I) have a mirror from Halab¹, (but I) have not yet anybody to look (into it)², oh (my) friend. (R)

(I) have the necessary furniture for the room (and I) have the cooking utensils³. (But) I have not yet anybody to use all these things, oh (my) friend. (I)

In the daytime I see many (girls). At night in my dreams I see them. (But) I have not yet anybody to call (me) (forever her) own, oh (my) friend). (2)

39

A young man gives an elaborate description of a girl embodying the most perfect and ideal beauty. When he finally wishes to make love to her, she cleverly gives him the slip (v. 3, l. 3-4). — The poem is older than most of the love-songs contained in this section and may have been written one hundred or one hundred and twenty years ago. As in song 30 frequent use is made of the dim. suffix *cā*, which appears at the end of each line.

“Oh, (here) comes the young little (girl) who knows how to walk as gracefully as if moving in a dance! (R)

Her complexion is reddish. (Like) lotus-petals are her eyes. (She) has adorned her forehead with a vermilion mark (and) has stuck a *dhālepati*-flower into her hair. With half(-open) eyes she looked (at me) as if she were not looking⁴. (I)

On her hand (she wears) a small bracelet, round her neck (she wears) a little *tāyo*⁵. (And) in her ear(s) there is something special: (small) *mukhucās*⁶ of gold. The little jacket (she has) put on is not enough to

¹ Cf. song 32, v. 4 and n. 9.

² I.e., I have not yet a girl friend.

³ Lit., “the hearth”.

⁴ That means that the girl looked in a bashful, though amorous way, and was casting the famous side-glances which in Skt. poetry are called *kaṭākṣa*.

⁵ A sort of necklace; cf. song 35, v. 5.

⁶ A certain type of ear-ring.

cover even half of her breast¹. (And) her feet came strutting as if they did not strut². (2)

For an artful (lover she would be) a worthy little (object to) fondle³. She has a (beautiful) figure⁴ bending in three curves⁵. Oh young little (girl), you don't you know the feeling in (my) mind⁶! What a graceful girl you are!"—"Do not embrace me⁷! I feel exceedingly bashful".—"The juice of the betel-leaves (I have just) chewed may touch⁸ your (small) cheek". (3)

40

Spring has come and as nature awakes, a young woman's heart is filled with longing and desire for love. The girl who sings the R and the first six verses of this poem is almost mad with love, but has not yet found a lover. The last two verses are spoken by the poet himself, a Tulādhara⁹, who warns young ladies to beware of what he calls the "spring-hurricane". — According to v. 8 this charming song was composed during the reign of King Bhūpāendra Malla of Kathmandu (1687–1700 A.D.).

"Come, oh friend, let us secretly move around and look! (R)

Mother¹⁰ Sarasvatī is the goddess of the *śrī*-Pañcamī-day¹¹. As a result (of our prayers to her), she taught us the art of weaving¹² and similar handicrafts¹³. (1)

To whom can I give (this) braided band of flowers of various colours(?)¹⁴. I do not see any man. I am like a mad woman. (2)

¹ The jacket is too small, as the girl, being an ideal beauty, has very large breasts.

² As said in R, her walk was easy and elegant.

³ *thātacā* is derived from *thāya*, "to beat", "to clap (lovingly)".

⁴ *bāna*.

⁵ Cf. song 30, n. 13. The three bendings correspond to the Indian *tribhaṅga*.

⁶ Lit., "Do you not know the *rasa* of (my) mind".

⁷ Lit., "Do not make (me) a small object of embrace (*ghasicā*)".

⁸ *kāyu*, "take".

⁹ Name of a merchant-caste; cf. MHN, p. 182 and 188.

¹⁰ *māju*.

¹¹ The *śrī*-Pañcamī or Vasanta-Pañcamī is the fifth day of the waxing moon in the month of Māgha and occupies a prominent place in the worship of Sarasvatī. On this day "children of five to seven years ... are taught their first alphabet, which is repeated after the teacher or parent and traced on wooden or stone slates" (FN, p. 232; see also NEP II, p. 57 and NES, p. 305).

¹² *thājyā*.

¹³ *lājyā*. Sarasvatī figures as the deity of learning and handicraft among Hindus, Mañjuśrī among Buddhists.

¹⁴ I am not quite sure whether *lo* really has the meaning "colour", though I am inclined to consider it as fairly certain that *loyā* here is the gen. sgl. of some noun. There does exist a vb. *loya*, "to suit", "to fit", but it seems to me difficult to understand the *loyā* used here as an infinite form of *loya*.

Look at the grass: growing tall, it has been cut evenly! Everywhere, wherever we look, the season has changed completely¹. (3)

Melodious² birds were flying around. They were addressing me. In (my) mind something said that I should listen to the tune of the cuckoo³! (4)

I wish to look, when the trees on the hill tops have grown tall. (But) (my) mind is not calm⁴, Alas, I am unable to bear (this state of) mind. (This) spring is a Caṇḍāla.⁵ (5)

Not for long shall I be able to enjoy my youth, all the diversions, scents and ointments. (6)

Be patient during this spring-hurricane! Let (this) servant, too, a Tulādhara, look humbly (upon you⁶) (7)

(and) always observe⁷ his duty (towards) śrī-Bhūpāleन्द्रa Malla. His virtue is the deliverance of (this world). (8)

41

A topic often treated in Indian poetry and miniature painting is the *proṣita-bhartṛkā* or the lonely lady whose husband has gone abroad. While Sanskrit poets, as a rule, connect this type of *nāyikā* with the beginning of the rainy season, when all travellers are expected to have returned to their homes and wives, our Nevārī poet describes here a lady abandoned in springtime. All the verses of this song are rhymed, and language as well as imagery betray Mai. influence. L. 1 in v. 5 attributes the poem to King Pārthivendra Malla of Kathmandu (1680–1687 A.D.) whose Consort was Lakṣmī.

Seriously⁸, oh friend⁹, tell me a successful means. How shall I see my husband's face? (R)

During (this) season of spring there is sadness in my mind. At such a time he (went) to live¹⁰ in a foreign country! (1)

¹ *atī*.

² *susālana*, "with a fine sound", from Skt. *susvara*.

³ The *kokila* which proclaims the spring and is one of nature's foremost incentives to love.

⁴ *sthīra*, "stable".

⁵ Or, in other words, "cursed be the spring".

⁶ I.e., King Bhūpāleन्द्रa Malla.

⁷ I understand *sumarapā* as an abs. (i.e., °*pāva*) which has the word *dharma* as its direct object and is loosely connected with the preceding sentence. Enjambments of this kind are rare.

⁸ Lit., "(while) making up your mind (*citta tase*)".

⁹ The person addressed is, of course, her female friend, the *sakhī*.

¹⁰ The original has a noun, namely *bāsa*, "living", "staying", "abode".

The bees came humming and alighted on the *jīla*-flower. (but) I would rather listen to the tune of the cuckoo¹. (2)

(When) I saw the blossoms of the *apamā* growing luxuriantly, my body became drier and drier², day after day. (3)

The wind from the Malaya (mountains)³ struck my body like poison. What more shall I say, oh friend? Even the moon is not pleasing to me⁴. (4)

I, the singer (of this song), King Pārthivendra, the husband of Lakṣmī, wish to say: (Though) so many (persons) have been careless and so many (things) (have been lost), we shall find them (again). (5)⁵

42

A girl is very eager to get married, but has not yet found a suitable lover. She relates that some mischievous men once tried to seduce her by means of an evil trick. Since she wants her future husband to be an honest and trustworthy man, she engages the *lami āmāju*, the match-making lady, to find her a suitable husband. The *āmāju* acts quickly. The fields where the *sihnājjyā* is carried out by both men and women have always been excellent meeting-places for young people of both sexes and many a romance has begun just there; so she immediately takes the girl to the rice-fields. Her device succeeds. The girl finds a lover and shortly after they are joined in marriage. — The song is about one hundred years old and is written in good literary Ne. of the classical style.

Do not keep me at home, oh *āmāju*⁶: Give me away in marriage! (R)

I have (now) become a girl. I cannot restrain my feelings⁷ (and) cannot control my mind (any more). There is no man for me. How can I put a constraint on my feelings⁸? There is no (chance) of enjoying my youth. (1)

(And) I cannot forget. How can I now bear (this)? I have no desire to take (my) meals on account of this worry. When, feeling bored, I (once) went

¹ Cf. song 40, v. 4.

² *vana yo ganyāva*, "went drying", a verbal compound the aux. vb. of which, *vane*, expresses continued action.

³ The form *malayā* is, of course, incorrect. One would expect *malayayā*.

⁴ It is a typical feature of the *proṣitabhartṛkā* that she dislikes things which are otherwise considered pleasant, such as the cooling breeze from the south, the moonlight etc.

⁵ The second line of this verse is puzzling and the translation presented here is only tentative. What, however, seems to be certain is that the sentence is constructed on the basis of two pairs of correlatives one of which refers to the class of *prāṇīs* (persons), the other to the class of *aprāṇīs* (things).

⁶ This is a rather respectful word which is used to denote or to address women (not only "of inferior rank", as H. Jørgensen, DI, s.v., states).

⁷ Lit., "heart" (*nugala*).

⁸ Lit., "mind" (*mana*).

to sit on a road-side *phale*¹ (some) men caught hold of the edge of my shawl and led me away. (2)

In the evening they told me, "It smells (nice)" and gave to me scents². In my mind (I thought that I) owned (these scents). Next day I unwrapped (the cloth and) I discovered: it was a jacket of *bhoteco*:³. I could not think they would entrap me with tricks. (3)

One ought not trust men one does not know (well). I must go to the house of the *āmāju*. The *āmāju* will call out⁴ (and) fate will unite (with a man). I do not know what my *karman* will be (like). (4)

The *āmāju* said, "We shall go to the transplantation of the rice!", and she led me away. She received and passed on to me one *mohara*⁵ as payment. The transplantation went (with) the wind⁶: (I) found a husband skilful in love⁷, (and) the god of Kolakhu⁸ united us both. (5)

43

A girl tells her mother about a man she has fallen in love with. — The poem is a typical folk-song written in good modernized style and cannot be more than about fifty years old.

Oh mother, he is the man who has captured my heart. (R)

I observed a vow⁹ on the day of the full moon and I repaired to the god of Sengū¹⁰. (When I came) down the steps¹¹, the man whom I met (there) was he. (1)

¹ A sort of resting-place in the shape of a wooden platform or a small hut which usually has only tree walls and is open at the front.

² When perfume is presented to somebody, the scent is sprinkled on to a piece of cloth. The cloth is then folded and handed over as a small bundle.

³ Name of a certain type of cloth.

⁴ I.e., invite the man I shall marry.

⁵ A coin equivalent to two *sukis* (cf. MN II, p. 523 and p. 1022) which, as it seems, had been given to her by the man who wanted to marry the girl. — Perhaps the match-making lady was trying to keep the girl as a prostitute in order to make money.

⁶ That means that no transplantation took place.

⁷ Lit., "(who was) a *rasikala*".

⁸ Name of a certain *tol* at Patan which roughly corresponds to the area around the Hiraṇyamahāvihāra.

⁹ A vow (Skt. *vrata*) of fasting, continence etc.

¹⁰ *Sengū-dya*, *-de(ba)*, i.e., Svayambhūnāth; cf. p. 134, n. 2.

¹¹ The flight of steps leading down to the big open grounds extending below the hill of Svayambhū.

I fasted on Tuesday and I worshipped the god at Maru¹. The man who seized and (then) pulled the edge of my shawl was he. (2)

I observed a vow on the Aṣṭamī-day² and I repaired to the god of Cobhāra³. The man who made his eyes meet mine and gave (me) a sign (there) was he. (3)

I opened⁴ one wing (of the eyes). I closed⁵ one wing (of the eyes). The man who, though feigning not to look, did look⁶ was he. (4)

44

A girl is having dinner together with her parents and members of the family when she suddenly hears her lover whistling to her outside the house. Since her love is still secret, the clever girl uses a subterfuge in order to be able to leave home immediately and to meet him. This story, told by the girl herself in the refrain, only forms a frame for the following four verses, which are sung by the lover to glorify his mistress. — The song is about forty years old.

“I was having dinner, (but) had not yet eaten half (my meal)⁷, when I (suddenly) heard the sound of a whistle. Having pretended to go to the toilet, I met the gentleman”. (R)

“You go to bathe in the Bāgmatī. I shall go to the Guhyeśvarī⁸. However busy I may be⁹, I shall spare time and, for a little while, look at your face. (1)

You go to bathe in the Viṣṇumatī. I shall go to the Vidyēśvarī¹⁰. However busy I may be, I shall spare time and present (you) one flower. (2)

Holding a basket (?)¹¹ in her right hand, pulling up the skirt with her left, and exhibiting the calves of both¹² her legs, the young girl walked elegantly¹³. (3)

¹ This is the Gaṇeśa of Maru- (or, according to an older form, Mandu-) tol at Kathmandu.

² The eighth day of the Hindu calendar.

³ Cf. song 24, introductory remarks.

⁴ Actually, “opened and left open”.

⁵ “Closed and left closed”.

⁶ That is, “looked at me through the door-leaf, which was open”.

⁷ *bākham jā ma vaṃ nī*, “half (the portion) had not yet gone”.

⁸ The shrine of the Guhyeśvarī is situated on the bank of the river Bāgmatī in the vicinity of Paśupatināth.

⁹ *hnyāthe ma lātana*, “getting no time in whatever way”.

¹⁰ This refers to the temple of the Vidyēśvarī (Bijyeśvarī) on the bank of the river Viṣṇumatī.

¹¹ *kalali* (mod. Ne. *kalā*), a basket (?) with a round handle bent over it and used for carrying *pūjā* materials. Or, “anklets” (?).

¹² The original has *nī khe nīpu (pūlāko)*, “both (calves) on both sides”.

¹³ The expression *nyākum kāse* means actually “imitating the bends (*kum*) of a fish (*nyā*)” and serves to illustrate the girl’s graceful and elastic walk.

(She had) a black beauty-mark between her two eyebrows¹ (and) a *tāri*-flower on her forehead. Wearing² a skirt of *chita*³, the young girl walked elegantly". (4)

45

A girl called Siptali has suffered a misfortune. She sincerely loved the man who had once been pointed out to her as her future husband, but things had not turned out well. Suku, a friend or brother of Siptali's beloved, had contracted heavy debts, but, being unable to discharge them, he had escaped his liabilities by fleeing from the Valley. Suku's friend, i.e., Siptali's lover, had also disappeared. A long time has passed since then, and Siptali has neither seen them again nor heard a word from them. — The person relating the story seems to be Siptali herself, who uses the 3rd. pers. sgl. throughout the song and refers to herself as Siptali. The language, vocabulary and mode of speech indicate that this touching poem is quite modern, that is to say, certainly not more than thirty, or at the outside, forty years old.

Tears, oh dear mother, flowed down from the eyes of little Siptali, who had been entrapped by love. (1)

Look: A little lizard (wanting to) catch a fly slipped down (from the wall) and struck (against her)⁴. The mother-in-law⁵ washing clothes in the Hijākhusi⁶ showed (her a man). Brother Suku⁷ digging potatoes on the terrace below⁸, showed (her a man). Taking with her raw leeks and (some) red wheatbeer, Siptali went there. (The man) took up a bunch of small potatoes (and) struck (her) with them⁹ from behind¹⁰. (2)

¹ *hnātikāsa*, "on the spot between the eyebrows".

² The original has *sināmha* which, however, is incorrect, since the 3rd. pers. sgl. would demand *syu-hma*, *sinā-hma* being the form of the 1st. pers.

³ A certain type of cloth.

⁴ This is said allegorically: just as the little lizard fell down without having caught the fly, so had Siptali failed to obtain a husband.

⁵ The word *mājubhata*, "mother", which is often used as a courtesy title to elderly ladies, refers here either to Siptali's would-be mother-in-law, to her own mother or some other lady, possibly a match-making lady.

⁶ This is the river Bhadramatī which in Ne. is called the "washing (*hi*)-work (*jā*)-river (*khusi*)", since washermen (*dhobi*) living at Deopatan had previously used the banks of the Bhadramatī for their work. After King Lakṣmīnaraṣiṇpha Malla married a washer-woman, these *Dhobīs*, who were untouchables, slowly abandoned their old, inherited profession and the washing has since been done by *Dhobīs* who have immigrated from the Terai.

⁷ A friend or brother of Siptali's beloved; *bhāju*, "brother", is often used when speaking about or addressing a gentleman.

⁸ *dyām* is the raised boundary of the tilled land.

⁹ Lit., "with the potatoes".

¹⁰ It is clear from the context that Siptali's beloved flung down the bunch of potatoes only in fun.

Today the land (near) the Hijākhusi is no more. The landlord has changed the tenant. Brother Suku, pursued by his creditor, crossed the mountains¹. It is long time since he² went, saying deceitfully, "I shall adorn³ you with *tāyo* and *tuki*"⁴. Nobody has told her what has happened (since then) or how it happened. Not a single letter has come, nor has Brother Suku come back. (3)

46

Rich parents and other fortuitous circumstances permit the cunning dandy to lounge about the streets of Kathmandu and Patan and to devote himself entirely to an idle life of pleasure and amorous adventure. As he has won the love of women with splendid presents, young girls sometimes try to exploit him, as does the girl in this song, who wishes to obtain some ornaments from the dandy. She is disappointed, however, since the dandy she meets does not take any interest in her. — The poem was written about one generation ago. Its language is modernized class. Ne.

I usually sit at the window in the room facing the road. (R)

I have just got to know you. We have not yet talked (to each other)⁵. You went off, Mister Dandy⁶, without speaking (to me) even once. I shall ask you for a carved(?) ring⁷, Mister Dandy. (1)

If you, oh Mister Dandy, give me a *tāyo* and (two) *tukicās*⁸, (these ornaments will be enough) to cover the whole ear, as *mundris*⁹ do. I shall ask you for a carved(?) ring, Mister Dandy. (2)

47

This poem deals with a very common subject. A well-to-do married man has fallen in love with another woman, but has not yet fulfilled his promise of marriage, since he foresees a collision, unavoidable in such cases, between the new wife, the *lithu*, and his first wife, the *hnyathu*. The poem develops into a

¹ That is: "went abroad".

² The other man, who was Siṃtali's lover.

³ Lit., "make (you) wear".

⁴ Two types of ornaments, cf. p. 155, n. 11 and p. 160, n. 11.

⁵ Lit., "There has not yet been any conversation (*natasuta*)".

⁶ The word *gunnā*, Hi. *guṇḍā*, generally means "scoundrel" or "rogue", but is here used in the special sense of "vile dandy" or "wicked person running after every petticoat". *dāju* in the phrase *gunnā dāju* not only moderates the otherwise rather crude meaning of *gunnā*, but also bestows a fine touch of humour and irony upon it.

⁷ Cf. song 32, v. 3.

⁸ Cf. n. 4.

⁹ *mundri* (Hi. *mumdrā*), a kind of ear-ring.

sort of dialogue between the young lady and the man. In response to her entreaties not to forsake her and not to put her to shame, the man finally assures her that he will not postpone the marriage arrangements any longer and that he will certainly take her to his home. — The style of the song is simple, its age about one hundred and fifty years.

Do not keep me here, Sir, making me suffer. Take (me) to (your) home! (R)
The neighbours¹ have found out, Sir, that you and I go (about) together. I dare not show (myself) for shame. Shall I always have to stay at home, daily honouring² you and invoking your name? (1)

While I have been sitting at home, (they³) have repeatedly sent out (go-betweens) to propose (marriage), (and) there have been discussions about my being given away. (Even) if I am not given to you (in marriage), Sir, (we) have already become intimate. Take me to your home soon! (2)

You said, "I shall come. I have decided to take you home. (But) will you be able to get on with my previous wife? Women have bad habits. The younger and the older wife are always quarrelling. (You) must not destroy my home by (such) quarrelling". (3)

I shall speak about (my) grief. I have no one but you. Satisfy me by giving (me your) promise! I am now suffering greatly. Sir, do justice⁴! What (else) can be done? (This) is the play of *karman*. (4)

"Why are you so impatient? I am prepared to take you home. If you dislike staying at your home, I shall get some people to (act as my go-betweens and) propose (marriage) to your parents. I shall give the betrothal-cake⁵ and take you (to my) home". (5)

48

A woman regrets once having fallen in love with her husband, who is now thinking of dissolving their marriage. — The last v. ascribes the poem to King Pratāpa Malla of Kathmandu (1641–1674 A.D.) Though it may be

¹ The *nanikataka* are the inhabitants of the same area or the same block of houses; cf. p. 180, n. 4.

² *śire taya*, "to put on the head", "to honour".

³ I.e., my parents and the other members of the family.

⁴ Lit., "keep (*tiva*) (your) *dharma*".

⁵ Regarding *mahri* cf. Hi. *mahar*. When the talks about marriage have been completed, the bridegroom's family first sends ten betelnuts (*goca*, *gvaca*) and later, when these are accepted, a big cake (*lakha*) to the house of the bride. This ceremony is the last sign of the final settlement, the betrothal, and is known as the *lakha biya-gu*, "sending the cake". See also NES, p. 213 ff. and Purna Harsha, *La cérémonie du mariage Newar*, p. 145.

difficult to verify the correctness of this statement, language and style do prove that the song is quite old and must have been composed at least two centuries ago.

We women are stupid, alas! (R)

He was very beautiful, when I first met (him). I gently smiled and said: Oh, how wonderful! I shall love him! (I)

Now you intend to separate. If you do separate, what is the good (of this conduct)? Where shall I go? Alas! Where shall I go? Where shall I stay? (2)

Behold, oh Lord! If (I) look at my husband, what beauty is there¹? While there was yet time, alas,—while there was time, I could not judge (right)², leaving no time for you to cast (me) off³. (3)

You allowed me to live as I wished. Why (should we) discredit (our) heart? Behold: what a (wonderful) ruler! These are the words of King Pratāpa Malla. (4)

49

It is the time of the *sihnājyā*, the transplantation of the rice, when young men and women meet on the rice-fields. An impatient young girl wants to make the most of her youth and to abandon herself to the man she has fallen in love with. Her love is sincere and profound. — The poem is written in the ancient style and at times gives a rather laboured impression, since the author has taken pains to conclude each verse-line with °yā (or, in three places, °yā hnām). Language and diction prove that the song must have been composed at the end of the 17th century or even earlier.

I know (only) this gentleman. I do not know any other. My hope rests upon you alone. I was about to proceed⁴ to the transplantation of the rice, (but I) lost my way⁵, since, keeping my mind upon you, I was not aware (of where I was going). (1)

Being a young woman in the prime of my youth, I cannot live without a man. It is time for love. I am (as if I were) in a swoon. By myself I am unable to control my thoughts. (2)

¹ It is difficult to decide whether *prabhu svapurusa* should be interpreted as a sort of sc. meaning “husband” or “lord”, or whether the two words should be read separately, the first meaning “Lord”, i.e., God, the latter meaning “my husband”.

² Lit., “think”.

³ Lit., “although you throw (me) away”. The meaning of the first line of this verse remains, unfortunately, rather obscure.

⁴ *onayā*, “(of me) who was about to proceed”.

⁵ *lanḥ dāya*, “to take a wrong route”, “to lose one’s way”.

To take possession of me as one who is given by Fate: this is what I told you. The beauty of a woman is her two eyes. I do not know how to look with a half(-open) eye¹. (3)

I decided to present you with the two bel-fruits which are inside my jacket². I who have become a young woman do not know the art of love. My mind does not turn towards any (other) man. (4)

Yesterday I did not yet know. Today I know. Now I am unable to leave you. (But) I, who am thinking solely of you, I have doubts whether there would be joy and happiness in the mind³. (5)

50

A man has withdrawn from secular life and proceeded to Tibet. Woefully disappointed, the young mistress he abandoned laments her fate and joyless youth. Her hopes are now all placed on the god Bhīmasena, who finally hears her desperate prayers and one day sends the lover back to his mistress. — The last v. says that the song was written in the year 896 N.E., i.e., 1775 A.D., when Siṃha Pratāpa Śāha (1774–1777 A.D.) was the ruler of the country.

The man (I) love has abandoned me. (R)

He went to Tibet and has become a (voluntary) exile⁴. (Now), my mind has become extremely wanton. My highest desire is to sit at his feet. My mind has become impatient. (1)

Fate did not decide as the mind had expected. That man left (me) and went. Fate did not give me the essence of a (married) woman's (life). Oh God⁵, do unite me soon with that (man). (2)

The *jīla*-flowers blossomed with a very (delicate) perfume. No bee was seen to drink⁶ its juice⁷. At night, when I was sitting alone and I remembered, I wept and my heart was depressed. (3)

Day and night I invoked the god Bhīmasena: Make that man arrive soon! My body has been dried up by the anguish of my heart. This (my) life⁸ has been spent in vain. (4)

¹ That is: "I am an artless and simple woman and I am not at all skilled in casting provocative side-glances as other girls do".

² The two bel-fruit are her breasts.

³ The girl entertains doubts whether this marriage would be happy or not.

⁴ *banabāsa*, in Skt. "(a hermit) dwelling in a forest", but in Ne. "an exile".

⁵ Bhīmasena. If *prabhu*, however, is read together with *vahma* in one single phrase, the meaning of *ohma prabhu* becomes "that man"; cf. v. 5.

⁶ Lit., "take".

⁷ The comparison of a flower with an innocent girl still unexperienced in love and a bee with her admirer is common in Indian poetry.

⁸ *juni* is probably Skt. *yonī*.

(Then), by the mercy of Bhīmasena, that man came. Let me say something about (my) pleasure¹: His face was very beautiful. He smiled gently. He always speaks good words. (5)

(This song was written down in the year) 896, on a Monday, the last day of the dark half of the month of Āṣāḍha. At that time King² Pratāpa Siṃha was the ruler of the world.

51

This is the song of a love-sick young lady who, in this poem, is perhaps identical with Narendralakṣmī, the Consort of King Yoganarendra Malla of Patan (1684–1705 A.D.). In v. 3 the King advises the Queen to be patient for a short space of time at least. The description of love-sickness in v. 2 follows Indian models. — The author was most probably a contemporary of King Yoganarendra Malla.

How shall I describe my suffering, oh (my) beloved³? What is fulfilment (of life)⁴ except (you), oh lord⁵? (R)

I am a weak woman. (You) are an ornament cherished in my heart. You are like an arrow settled in my mind⁶. Women are helpless: how strange (is this fact). A life of happiness comes of its own accord. (1)

I took lotus-petals, sprinkled (them) with camphor-water and poured (them) over my body⁷. (They) struck my heart like poison, and my mind did not cool. Does not the Caṇḍāla (named) passion⁸ have any mercy? (2)

Passion brought troubles. What is (otherwise) agreeable⁹ became bad. There was a great fire¹⁰ in my heart. — Yoganarendra, the husband of Narendralakṣmī, said: “Have patience for half a day or one day”! (3)

52

An innocent girl has been cunningly seduced by a wicked man, but has at last found a true lover. She now prays to various gods and goddesses that she may

¹ *rasa*.

² *deva*.

³ The word *prāṇa* either refers to a lover (Yoganarendra?) or to God.

⁴ *upāya* means, of course, simply “means”, here probably “means of success”.

⁵ *prabhu* may either refer to a lover or to God.

⁶ That is: “the thought of you has penetrated my heart like an arrow”.

⁷ This cools the body and is the usual treatment for love-sickness.

⁸ That is to say, “cursed passion”.

⁹ Things which otherwise are experienced as pleasant, such as camphor-water, moon-light, etc. Cf. song 41, v. 4.

¹⁰ I.e., ardour of love.

marry him. — The poem is probably about one hundred years old. The language is good class. Ne., the style natural and fluent.

My heart was like the fragrance of the *madhulī*-flower. (R)

The flower blossomed unseasonably, (when) no bee had (yet) alighted (on it)¹. My mind is restless (and I carry) a wound in my heart². (1)

With amorousness³ you took me to the wood and abandoned me there. What can I do? (I am) a weak woman. You caught me with a trick. (2)

I returned in anger. Nobody stopped me. It was the rainy season. The gutters (of the city) were flowing turbidly. (3)

I wept, and tears ran down from the bushes of my eyes. On the bud a bee sucked again and again⁴. (4)

With folded hands I prayed to the god Mahākāla: He⁵ is my lord. See that I am united to him! (5)

I shall visit (the temples of) Paśupati and Guhyeśvarī. I shall visit (the shrine) of Jaya-Vāgīśvarī. (6)

Oh Aruṇa and Varuṇa, oh glorious Vajrayoginī, Queen and Mother! Oh Goddess, fulfil the speaker's wishes! (7)

53

A lady has been abandoned by her husband. It has been difficult for her to meet him again, but by a subterfuge she finally succeeds in doing so and now rebukes him for behaving so badly. In v. 1 och 2 the poet avails himself of the imagery commonly used to describe the pangs of a forsaken young lady. Though the language is the class. Ne., the poem was presumably composed after 1900 A.D.

Do not, do not do what is untoward, oh lord of (my) life! (R)

I shall go to the garden. I shall pluck flowers. I shall bind a wreath of *kesarī*-(blossoms). (But) to whom⁶ shall I give these flowers? I have no man. (1)

¹ Cf. song 50, v. 3 and p. 173, n. 7.

² The original has a gen. construction, "(I) whose mind is restless (have) a wound of my heart".

³ *rasana*.

⁴ The form *itu iya*, from *iya*, "to touch", "to rub", conveys the idea of intense or repeated action. — The bud stands for the girl, the bee for the (new) lover.

⁵ I.e., that man.

⁶ *svaita* is mod. The correct class. form is *suyāta*.

Roses of (pleasant) odour flower on the thorn-bush. I cannot pluck (them). I cannot stick (them into my hair). (Now) they have withered away¹. (2)

How can a little fish live in a pond without water? In just the same way, my mind was restless. (3)

Having pretended to fetch water, I have (now) met you. I never dreamed that you would behave (in) that (manner)². (4)

54

A girl encourages her lover to enjoy love as long as it lasts. There is nothing in this world you can ever be sure of. The poem is some forty to fifty years old.

I was trapped in the wretched net of love, oh darling. My heart feels depressed. (R)

Betel-leaves are to be eaten, flowers are to be stuck (into the hair): You only talked politely³. You just kept me enchanted. You showed yourself smiling. How can I abandon this love? One day we shall have to separate. Where shall I (then) go? Where shall I stay? There is no place, oh (my) lord, to resort to. (1)

It is (now) time for (my) lord to look after me. (He) will have to look (after me) with compassion. Dull people⁴ may have me later⁵. One cannot remain⁶ as long as one likes. One cannot take with one what one likes. (2)

55

A Yogin, probably of the Kanphaṭā-sect, has seduced a girl called Tejalakṣmī. The song tells the story of her development and is obviously in two parts: R and v. 1 are spoken by the inhabitants of the quarter (*tol*) of the town, in which Tejalakṣmī lives, whereas v. 2 to 4 are spoken by Tejalakṣmī's sorrowing mother. — The poem probably dates from the end of the last century.

The eyes of the Yogin sitting on the *phalicā*⁷ dwelled⁸ on the little window up (there). We should not keep this Yogin here. Take (him by) the arm and send (him) away! (R)

¹ Lit., "After having withered (*jhvāla juyā[va]*), (they) perished (*phuta*)".

² Lit., "this much", "so much".

³ I.e., you only talked, but did not yet fulfil your promise.

⁴ *lātā* means "dumb (person)" and *lātālītā*, which is an Ew. and has a connotation of contempt, "dullard".

⁵ I.e., when you do not love me any more.

⁶ I.e., in this world. Cf. song 6, v. 7.

⁷ *phales*, or *phalicās*, have the shape of raised platforms or small pavillons. They are usually erected to provide a place of rest to wandering mendicants and devotees. Cf. song 42, v. 2 and p. 167, n. 1.

⁸ Lit., "went".

(We) have given alms to the Yogin, who came to ask for alms. (But) he did not accept (them). “If you¹ give that daughter in marriage to us, we should thank the giver²”. (1)

Made to wear a red mark (on her forehead), she was carried away in order to be smeared with ashes. The cursed, wicked little Yogin fetched forth my daughter and led (her) away. (2)

When(ever) I come to the upper floor and I see the distaff³ and the spinning-wheel, I remember my daughter. Oh come, my daughter Tejalakṣmī! I feel as if you have come (back). (3)

When(ever) I go to her room and I see her shelf⁴, I remember my daughter. Oh come, my daughter Tejalakṣmī! I feel, (as if) you have come (back). (4)

56

A man is married to two wives. His first wife, the *hnyathu*, dislikes her husband and, feeling unhappy in her husband's house, requests her parents to divorce her from him. In Nevar society dissolution of marriage is possible without further ado and women are allowed to remarry whenever they wish. Cf. AKN, p. 187. AN, p. 42 and NES, p. 239 ff. — The poem was written about half a century ago.

I do not love this merciless husband (of mine)! (R)

Oh please, mother, oh please, father, take back the betel-nuts and the betrothal-cake⁵! I shall really not go (back) to his house. I shall certainly not stay (in his house). (1)

Now there is still time. I have not yet any children. Later on we may regret (this marriage). (2)

I have not eaten one (single) betel-nut⁶. I have not eaten one (single) clove-flower. I have not taken one (single) thread to bind in (my) hair-knot⁷. (3)

¹ I.e., Tejalakṣmī's family.

² Since Tejalakṣmī was very attractive, many young people of the *tol* would have liked to get married to her.

³ Women use the *tīmā-phelu*, a bow-shaped instrument with a string attached to it, to beat cotton into flock.

⁴ A *bāpā* is a sort of shelf above the window. It is used for storing things on.

⁵ See song 47, v. 5 and n. 5. — When the newly-married husband is introduced to his wife's family, he presents ten betel-nuts to them too; cf. NES, p. 228.

⁶ After their meals Nevars like to chew betel-nuts.

⁷ The *hnyathu* either was not offered these things, or, if she was, refused to accept them.

When I went out somewhere¹, he would ask, "Where are you going?" I do not love this mean man. (4)

His second wife is not to be trusted. I have no support from (my) husband. For me it is not possible to go on staying (in his house). (5)

(Our) go-between, an ignorant person, obtained me a bad place. I cannot efface what is written in my *karman*. (6)

57

A young lady who feels no affection for her husband has returned to the home of her parents and now considers herself divorced. This is a very popular song written in a somewhat modernized language and not more than forty years old.

"Oh look, Aunt²", I said, "I do not like (him)" (and I) remained at my (parents') house³. "Am I not free⁴?" (R)

Having got up in the morning and done the sweeping (of the house), I cooked rice and gave him (something) to eat. Did you (mean to) say, you do not like me, when you said, "There is (still) some dirt (on the dishes)⁵?" (1)

Did you (mean to) say, you do not like me, when you said, "You (only) look in the mirror, do your toilet and cut your nails, put red lacquer (on your toe-nails) and gad about"? (2)

58

A girl who is looking forward to a settled and happy life has suddenly been deprived of her husband in the very spring of her youth. When, later on, a new lover appears, she cannot withstand the temptations of her senses. She loves him tenderly, and soon both are united in wedlock. But even in her new home, the ill-fated young lady is again visited by grave misfortune, her love being frustrated by the presence of the *hnyathu*, her second husband's first wife. — According to the last v., which is missing in Pu, the writer of this song was a contemporary of Simha Pratāpa Śāha (1774–1777 A.D.)

¹ *ganam cha thāya*, "somewhere to a place".

² Here, "father's sister".

³ In Nevar society, a newly-married wife will at first spend one or two years with her parents' family and, until she definitely moves, pay only occasional visits to the *bhatache(ṁ)*, the home of her husband. Even after this time she will frequently come to stay with her parents.

⁴ *pāra jula*, from *pāra juya*, "to be divorced", "to get free".

⁵ I.e., the dishes were not properly washed up after the previous meal.

Oh Hari, Hari! Destiny carried away the lord I loved! (R)

I was (still) a very young woman, when I was abandoned by my husband. What shall I do? I am now cut off from love. I, who had lived (at his side) in affection, could not die together with him. My husband was carried away to Vaikuṇṭha¹. (1)

He gave me ornaments. He gave me wealth. (I had a) desire to live happily, (and) knowing that there was wealth, I had remained faithful to virtue². He has now been carried away, which leaves me no chance to play (love-games). (2)

(This is) the poor knowledge of a weak woman³. (My) mind does not remain steady. What steps should I take⁴ in this state⁵? Weeping again and again, night and day, my heart now feels depressed. Nobody gives me consolation. (3)

It was the time of (the spring) season, and my passion was strong. (Because of love) I was cut off from my love of *dharma*. A man who has no wife cannot keep his mind steady⁶. What steps should I take in this state? (4)

The new man is handsome (and) he loves me. We have now made our lives (*prāṇa*) one. (But) I could not gain happiness because of my previous actions⁷. What shall I do? I am cut off from (my) love (of *dharma*). (5)

I have suffered pain constantly; it came to me from heaven. Nobody gives me consolation. In whom shall a weak woman seek refuge? Destiny has bestowed pain upon me. (6)

The man who is the husband of a previous wife is my everything⁸. I myself want to worship him as my husband. A wise woman who dies with her husband, that woman obtains a good rebirth (*sugati*). (7)

(As) to the composition (of this song), the date was the fifth day in the dark half of the month of Vaiśākha⁹, (the year) “Kāma-Hari-dig-ambara-

¹ The heaven of Viṣṇu.

² Lit., “abided in (my) *dharma*”.

³ *abalā tirī* can also be interpreted as a sc. (“woman”).

⁴ *do kaya*, “to think of a plan”, “to conceive a plan”.

⁵ *thugu thāsa*, “at this place”, “now”.

⁶ One would expect: “A wife who has no man (*mijana ma dava tirī*) cannot keep her mind steady”.

⁷ The text has *kamāi*; cf. Hi. *kamāi*, “profession”, “earning”, “gain”.

⁸ *tana mana*, “body (and) soul”.

⁹ April–May.

Muni”¹. In whom shall a weak woman seek refuge? I shall worship King
Siṃha Pratāpa. (8)

59

A *hnyathu* or first wife tells the story of her unhappy marriage. When still a little girl, she was much loved by a man who got her with child. But love faded away after marriage, and the poor woman soon had to put up with a second wife (*lithu*). — The song is composed in the form of a dialogue between the *hnyathu* (marked W) and the husband (marked M) and dates from the time of Raṇa Bahādura Śāha (1777–1799 A.D.). Although not incorporated in Section III, the poem has the structure and contents typical of a rice transplantation song.

(W) “The neighbours came to know that you and I had been going about together. I dared not show (my face) for shame. As long as (it²) was not in (my) body, you came (to see me) frequently, oh lord. (But) after it was there in (my) body, you did not come (to see me any longer). (1)

I had been hoping that (I would) give birth to a son³, oh lord. (A child) was born. A daughter was born. ‘A daughter has been born’, you said and abandoned (her) in the middle of the road. Those passing on the road asked, ‘Who is this child?’ (2)

The neighbours to the right and left⁴ hand side said, ‘This is a child that has no father’. I was unable to suppress the feelings of my heart. If (my) ancestors⁵ had (any) virtues (*dharma*), this child will get its rites⁶. (My) ancestors (certainly) had (some) virtues. (3)

It is not that we have no son. It is not that we have a daughter. Why, oh husband, did you marry a second wife?” — (M) “I have learnt to know your habits. I have seen your way of living. You, mother and child, go back to your home⁷!” (4)

(W) “Not allowing me (any longer) to spread the bed (which I) spread, not allowing to massage your feet (which I) massaged, I am thrown out of the

¹ I.e., 895(?) N.E. = 1774 A.D.

² I.e., our child.

³ Lit., “that a son will be born”.

⁴ The *nanikataka* are the inhabitants of the same quarter or compound divided into right (*jalā*) and left hand (*khalā*) neighbours.

⁵ *āju ajimā*, “grandfather and grandmother”.

⁶ These refer to the birth ceremonies (*jātakarman*) which form part of the sacramental rituals of the Hindus, the *saṃskāras*.

⁷ I.e., the home of the wife’s parents.

(sleeping-)room. Where shall I go on such a night, oh lord? Shall I sleep below you¹ tonight? (5)

Women have (only) a fool's (?)² knowledge. When I seized the hem of your garment³, I made a mistake. The wretched net of love held (me) entrapped. I got married in my early youth. At once⁴, when I had not yet grown into womanhood⁵, I became with child". (6)

(M) "You are the daughter of a wealthy man. Why (do we stand here) quarrelling⁶, oh woman? Go away and return to your home!" — (W) "It is not that I have no parents. It is not that I have no brothers⁷. (But) why, oh husband, do you bear so much hatred (towards me)? (7)

Please take your child! Give me divorce! I shall seek refuge in my mother's home. Man has no *dharma*. You destroyed (me like) an unripe bud. I have been left (by you) like rice-shoots left over (in the *śihṇājyā*)⁸. (8)

Do not do it, oh husband, do not do it⁹! (I) entreat you a thousand (times)." — Forgive the faults of women. (At that time) *śrī-Raṇa Bahādura* (was) the ruler of Nepal. Forgive the speaker where (he has made) mistakes! (9)

60

A girl and a boy are united in wedlock but have not been allowed to consummate their marriage, since the boy is still immature. Desirous of love and love's pleasures the young wife starts looking round for another husband. She soon finds a man of her own choice and remarries. But this second marriage also turns out very badly. Her husband's relatives treat the newly-married wife with discourtesy and contempt. The song is at most one hundred years old.

Oh Aunt, why have I been given away to a child-husband? (R)

¹ Rubbing the husband's feet and sleeping on a lower bed are signs of particular devotion to the husband. The couple's beds stand in a row, so that, when sleeping, the wife's head is adjacent to her husband's feet.

² It seems that *galantha*, which actually denotes "(a person) afflicted with a wen", in this context means "fool", since goitrous people are considered to be stupid.

³ In the wedding ceremony bride and bridegroom grasp the hem of each other's garment.

⁴ *chabārana*, "during the first time", during the first sexual intercourse.

⁵ Lit., "when to be a young lady (*taruṇī*) had not (yet) been enough".

⁶ *lvāya khyāya*, "to quarrel and to frighten".

⁷ *dāju kijā*, "elder and younger brother".

⁸ I.e., useless rice-shoots which are not transplanted by the rice-workers.

⁹ Perhaps in the sense of "do not behave like this!".

At the place (where) my parents have given me away in marriage, the husband is still of tender age. If I wait (till) this boy (is grown up), I'll not accomplish (anything)¹. In the meantime I could first² turn to another husband³ whom I myself selected. (1)

At a place to which I had gone of my own accord⁴, no (nightly) separation⁵ from my husband would occur. While I am made to sleep alone in my room, he himself sleeps outside. I weep throughout the night. (2)

Important men do not propose (to me). Nor do (our) neighbours dare to ask for (me) in marriage. My youth will be spent in vain. What shall I do? (3)

Having prepared the evening meal, I went out to work⁶ on our road-side terrace. While I was sitting there, not thinking (of love), a man (wearing) a turban wound (round his head) came along. I felt a desire to get married to that pleasing (man). (4)

A *magathyācā*⁷ of one layer, a forehead ornament of flowers⁸ in two rows—dress me in a red (bridal dress)⁹, lift me up into the palanquin (and) send me away! (5)

Using three *kipalas*¹⁰ of thread, I wove on the loom (a piece of cloth), nine cubits long. This time when I went out to sell it, (people) gave me only nine *dhyabās*¹¹ (for it). To whom shall I first complain about this¹²? (6)

When I went to fetch water from the golden spout, even the birds flying past did not greet (me there)¹³. (7)

¹ *tare juya*, "to get across".

² *ni*, "(at) first".

³ That is: "in the meantime I could marry another man and, later on, come back to this boy".

⁴ That is: "if I myself could have chosen my husband".

⁵ *devāy juya*, "to sleep in separation from each other's bed", "to spend the night separately".

⁶ *jyācom vane*, "to go out (of the house) in order to work (outside)". This is a very popular pastime for women, as people will gather around the woman who is working and have a comfortable chat.

⁷ Name of some ornament(?).

⁸ An ornament in the shape of a plate and bound on the forehead.

⁹ Lit., "making (me) red", from *hyāumke*, "to make red".

¹⁰ A certain linear measure.

¹¹ A Nepalese coin; cf. song 36, v. 4.

¹² Lit., "speak about this fact".

¹³ The strange behaviour of the birds must be interpreted symbolically: when she joined her second husband's family the girl had met with an extremely cold reception. As they looked down on the undesired new-comer, the members of the family were so unfriendly that they even refused to talk to her.

I shall get soaked by the heavy (down-pour of) rain, thus I thought and took shelter under a tree. I had no idea that the tree would be (so) hard¹. (8)

61

A love attachment dating back to early childhood days has led to matrimony. The connubial bliss is, however, soon endangered, as the husband threatens to desert his newly-married wife. The song is addressed to the god Bhīmasena, the protector of marriage, and was composed during the reign of Raṇa Bahādura Śāha (1777–1799 A.D.). The first *akṣaras* of l. 1 and 3 of the the first three verses and l. 1 of v. 4 form the Sanskrit mantra “*namo Vāgiś-varāya*”.

Oh *śrī*-Bhīmasena, grant (us) the boon of power and fortune! (R)

You and I were recently united². I did not dream of feasts and ornaments³. I accepted⁴ you solely for love. How can I (ever) forget your beauty and youth? I never thought you would abandon (me) like this. (1)

How can we⁵ cut ourselves off from our childhood love? I never thought you would abandon (me). It looks as if I am made to become dried up. Whither shall I go, oh darling? I am (now) like a parched tree. (2)

I came (to you of my own) choosing and wept⁶. Oh husband, look at me with mercy! I have seen this much of your virtues (earlier). I became yours, oh husband. Fate destined (us) for (each other). I never thought you would go away after I had become yours. (3)

Ruler of Yaṁdeśa⁷, *śrī*-Raṇa Bahādura, protect your subjects! He may be called a wise man who grasps the full wisdom by virtue of the letters *na-mo vā-gī* (etc.). (4)

62

A wife has been eagerly looking forward to the return of her husband who, a long time before, went to Tibet on business. One day she receives a message. This message, however, is not a sign of life from him, but the news of his death.

¹ *chāyu* (from *chāya*), “hard”, “hard-hearted”, “cruel”. It had originally been the intention of the girl to ameliorate her lot by remarrying. In reality she now only encountered hostility and new conflicts.

² I.e., united in marriage.

³ Lit., “eating and decorating (myself with ornaments or beautiful dresses)”.

⁴ Lit., “I knew”.

⁵ Lit., “you and I”.

⁶ When leaving her home as a newly-married woman.

⁷ Kathmandu.

My beloved has gone abroad. My heart feels sick. Alas, I do not see my husband anywhere. (R)

When I get up in the morning and I go to the room at the top of the house, I see the white snow¹. When I see this snow, I become (mad) like a mad woman. (1)

When having the morning meal, the child asks, "Where is father?". Hearing the child's words, my mind becomes restless.

A letter was brought from Tibet. (In the overflow of joy) my mind rose to the height of one cubit. When (I) opened the letter, (I saw:) my husband had left (us)². (3)

When evening comes and I go to my room, I see the white bed³. When I look at that bed, my thoughts remain there. (4)

63

Another song about an unhappy lady whose husband left for Tibet soon after their marriage. The poem was presumably written towards the end of the last century.

Oh husband, how shall I live, weeping all the time? (R)

I got married to you recently. I did not think of eating and adorning myself⁴. Why, oh lord, should I eat and adorn myself?⁵ My husband has gone to Tibet. (1)

I am not allowed to be united in love with the man who enchanted (me so). I happened to be an ignorant woman, oh lord. My husband has gone abroad. (2)

How can I be cut off from love? I have not been able to leave (it). Half the night I have not slept⁶. Today I am weeping, oh husband. (3)

My body has dried up. Where shall I go and get united (with you)? Whither shall I send my sorrow? There is no help, oh my husband. (4)

When shall I be able to look at my husband's face? You ought to see this sorrow. You were a fine match⁷, oh husband. (5)

¹ That is: "I see the frontier mountains and I think of Tibet".

² I.e., died.

³ I.e., my husband's bed.

⁴ That is: "think of excellent food, precious jewels and beautiful dresses".

⁵ If *naya* and *tiya* are understood as verbal nouns, we may also translate, "what is the use of things to eat and to adorn oneself with?"

⁶ Lit., "half the night there was no sleep".

⁷ *jolimjola*, from *jola*, "pair".

Having been tempted with bracelets¹ and *tāyos* I have become yours, oh husband. You behaved as if you were a millionaire². I have been living in hope, oh my husband. (6)

I have been poisoned by the bite of a venomous snake³—you have cast this Kāmadeva into me. What⁴ can I do now, oh husband? Knowing me to be helpless⁵, (please help)! (7)

64

An unmarried lady laments that she has never experienced the pleasures of love, since fate is against her. V. 9 indicates that the poem was written during the reign of Pṛthivī Vīra Vikrama Śāha (1881–1911 A.D.).

Oh Hari, where shall I go, abstaining from the pleasures of love? (R)

When (still) a child, I did not know (about) love. I used to play day and night. (1)

My age has now come to its brim⁶. I cannot endure (not to make love). (I feel) sorrow (at) not having a single friend. (2)

I had been living happily, (thinking) my parents would give me (away in marriage). (But) my parents did not care. (3)

In my *karman* it is written (that I) shall become a Yoginī. Do not hinder me, oh parents! (4)

In my past life I had not done anything good (*dharma*). As (I am) a sinner I have (now) to suffer so much sorrow. (5)

The whole night, the whole day he was shown to me in my dream.⁷ Night and day I have been weeping. (6)

It is not that I do not have enough to eat. It is not that I do not have enough clothing and ornaments. (I) suffer (because I) have not had one single love-affair. (7)

Where shall I go? Where shall I stay? There is no place, oh God, to resort to. There is not even the love of (one) man. (8)

Pṛthivī Vīra Vikrama Śāha, ruler of Nepal, protect your subjects! (9)

¹ *culyā*.

² Lit., “you showed yourself a millionaire”.

³ It is probably Kāmadeva who is compared with the poisonous snake.

⁴ Lit., “what means” (*chu upāya*).

⁵ Or, without protector, without husband.

⁶ I.e., I am now a mature woman.

⁷ This undoubtedly alludes to unrequited love.

Taking the name of Rāma I shall wander to another country. I only pray for one thing: to (be able to) go to *Vaikuṇṭha*¹. (10)

65

A song sung by Rādhā who here advises Kṛṣṇa to exercise more delicacy in his amorous adventures. The poem shows the influence of Mai. literature in both style and language and is, though written in fine class. Ne., certainly not very old.

Look at Kṛṣṇa's behaviour, look! Out of bashfulness I do not dare to look! (R)

(Other) people² have (already) noticed. What will they say to themselves? Why did you drag (me by) the hand? Don't use force! Give up your tricks! Now I cannot stand (it) any more³. Is so much love still not enough? (1)

On the bank of the Yamunā all my (female) friends sit looking. Should you not feel at least a little shame?⁴ Oh Kṛṣṇa, listen to my, a woman's, fervent request! How far do you intend to go with me? Give me your garland (made) of jewels! (2)

66

Rādhā entreats Kṛṣṇa not to abandon her. As regards the age of the poem, its style and language cf. song 65.

Oh Kṛṣṇa, I never imagined you would abandon me. (R)

At the sound of your flute I cannot control my thoughts. Again and again⁵ I remember you. I have no sleep, (no desire) to eat, dress or adorn myself. My body has dried up. (1)

Night and day my heart (remains) with you. I have been like a mad woman, darling. How can I control my thoughts? Whatever I have⁶ I have already given to you. (2)

¹ I.e., to die soon; cf. song 58, v. 1.

² *loka-kataka*, a sc.

³ ā ("now") + *lā* (emphatic particle).

⁴ Lit., "(Don't you think it) is necessary to feel at least a little shame?"

⁵ *jhaka jhaka* is onomat. and indicates something like the vibrations felt under the impression of a strong reminiscence.

⁶ *mana dhana*. I am not quite sure whether *mana dhana* really represents the correct reading. *mana dhana* can here easily be replaced with *tana mana*, an extremely popular expression in Kṛṣṇaite love-lyrics, as is well known, thus yielding, "I have already given all my body and my heart to you".

There is no other (man) like you. Please listen to the words of my request. Do not give (me) this suffering. Please accept, out of mercy, that I, a weak woman, seek refuge (in you)! (3)

67

The following poem is also addressed to Kṛṣṇa and represents what in Hi. is called a *virahabārahmāsā*, i.e., a song describing the separation of a loving lady from her beloved for twelve whole months. In this poem the lady is either Rādhā or another Gopī and the beloved is Kṛṣṇa. The *virahabārahmāsā* is perhaps the most popular type of the *bārahmāsā*, the twelve-month-song, which was an extremely wide-spread form of folk-song throughout the whole of Northern India. Cf. Ch. Vaudeville, *Bārahmāsā. Les chansons des douze mois dans les littératures indo-aryennes*, Pondichéry 1965, and D. Zbavitel, *The Development of the Baromasi in the Bengali Literature*, Arch. Or. 29 (1961), p. 583 ff.

How much turmoil do you intend to cause (me), oh Kṛṣṇa? Have mercy and show yourself unto me! (R)

In (the month of) Caitra the *ajū*-flower blooms in the forest; in (the month of) Vaiśākha the *cuvā*-flower, the rose and the *vacu*-flower. The young spring and the trees have reached the height (of their beauty). How can I, oh lord, sustain (life) without you? (1)¹

In (the month of) Jyeṣṭha the jasmine, the *ca*-flower and the *jula*-flower blossom, and in (the month of) Āṣāḍha, during (the season of) the transplantation of the rice, the *campā*-flower, I am not able to stand the heat of summer! Oh lord, make me soon feel refreshed!² (2)³

In the month of Śrāvaṇa the *sukundararāja* (blossom); in (the month of) Bhādrava the red lotus (*palesvāna*), the blue lotus (*uphola*) and the *cavo*-flower. In the rainy season the rivers swell. Tears flow from my eyes because of my separation from you. (3)⁴.

In (the month of) Āśvina (blossom) the *tulasī*⁵, the clover flower and the *jīpho*-flower; in (the month of) Kārtika the *gyānathakuṇ* and the *godāvarī*-flower. In the moonlight of the autumn season I was like a mad (woman), oh lord, because of my separation from you. (4)⁶

¹ Caitra and Vaiśākha are spring (*vasanta*) months.

² Lit., "cool".

³ Jyeṣṭha and Āṣāḍha are summer (*grīṣma*) months.

⁴ Śrāvaṇa and Bhādrava are months of the rainy season (*varṣā*).

⁵ Holy basil.

⁶ Āśvina and Kārtika are months of the autumn season (*śarad*).

In (the month of) Māṃsīra only the *dvāphola*-flower blossoms; in (the month of) Pauṣa the *bakhumada*, the *sihnāsa* and the *madhu*-flower. In the winter season I cannot stand (the cold). (But) I bear it, oh lord, because my hope (is) in you. (5)¹

In (the month of) Māgha the *mīkū*-flower blossoms; in (the month of) Phālguna the *taku*-flower. In the late winter the leaves of the trees are blown away by the wind. Oh lord, my mind feels inclined to play Holī² with you. Oh, please fulfil the wishes of my heart! (6)³

68

A beautiful description of the Gopīs playing Holī with Lord Kṛṣṇa. The poet has tried to make all the four lines of each stanza end in the very same rhyme; an effort which, in some places, has induced him to take undue liberties with the language. The influence of Mai. is evident. The song is probably about 150 years old.

Having assembled, the Gopīs went to the forest and played⁴ Holī⁵ with Kṛṣṇa. (R)

It is beyond (our power) to describe the real nature⁶ of (our) lover⁷. Extremely lovely is young Gopāla. The Kokila cries, (and) Kāma (spreads his) net⁸. Springtime is a time of enjoyment⁹. (1)

Seeing the flowers blooming, I now felt the emotion of love¹⁰. (We) seize each other, holding each other's hands, (and) (we) throw about¹¹ red powder, perfume and jasmine flowers. (2)

(We) let a piece of a sweet-smelling flower fall (and lie) on his neck for quite a long time, let (it) fall on the head, making hands (and) body meet,

¹ Māṃsīra and Pauṣa are months of the early winter (*hemanta*).

² *raṅga hmitē*, "to play Holī". The Holī festival is celebrated in Phārguṇa (= Phālguna).

³ Māgha and Phārguṇa are months of the late winter (*śiśīra*).

⁴ *hmitāva* is, of course, an abs., but is here treated as a finite v. for the sake of the rhyme.

⁵ *phāgu*, from *phārguṇa*; cf. n. 2.

⁶ *sāra*.

⁷ *rasika*, i.e., Kṛṣṇa.

⁸ Lit., "(there is) Kāma's net".

⁹ The text has simply *rasa*. Our author, however, uses *rasa* in the restricted sense of *śṛṅgāra-rasa*, "sentiment of love", which in Vaiṣṇavism is quite naturally considered to be the most important of the eight to ten *rasas*.

¹⁰ *rasa*.

¹¹ *holāva* is used like *hmitāva*; cf. n. 4.

let the scent fall (right) on a person¹ who has stuck a flower into (her) hair. (3)

Playing the flute, playing the *tapa* (?), becoming enamoured of the wisdom of saints², let us (now) speak humbly of the meditation on Him³ (without) whom no one (can) exist. (4)

69

On her way to the rice-transplantation, a Gopī meets Kṛṣṇa and requests him not to make love to her yet, since she is still much too young. The imagery is traditional: the author compares the girl to a tender bud not to be plucked too early. The reference to the *sihnājjyā* in the refrain gives the song a special Nepalese touch. The description of the girl given in v. 4 is also typically Nevārī. V. 5 shows that the poem was written during the reign of Raṇa Bahādura Śāha (1777–1799 A.D.).

Do not hinder (me) today, Lord Gopāla! I am going to the transplantation of rice! (R)

By caste I am a milk-maid. I do not yet know the amorous sport. I am not yet able to quench (the thirst of) your heart. Do not hold (me), oh Lord. I beg (you) just this once⁴: leave (me) and send (me) away! (1)

The flower is still a bud. Do not destroy it today. There is hope of its blossoming later. There is no water in the pond. The lotus is still a bud. I am afraid you will pluck it (while it is still) unripe. (2)

My youth is still immature. Bees are humming about. I am not yet old enough. Youth will come. Do not destroy it today. You and I shall not make love until later. (3)

(She has) a red skirt and a jacket of black *gaha*⁵. Into her hair (she) has stuck a *dhālepati*-flower. The beauty of her eyes is (like that of) the lotus. (She has) a vermilion mark between her eye-brows⁶. Her lips are painted with the (red) juice⁷ of betel-leaves. (4)

Bāgmatī, Viṣṇumatī! Bhairava, Bhagavatī! Pasupati, Gaṇeśa, Kumāra! (At that time) śrī-Raṇa Bahādura, King of Nepal, bestowed protection on his people! (5)

¹ A Gopī or Kṛṣṇa.

² Gopīs behave in such a seductive way that even saints fall into raptures.

³ Kṛṣṇa.

⁴ *chako*, “once”, “(this) one time”.

⁵ A certain type of cloth.

⁶ *hnātikā*, “spot between the eye-brows”.

⁷ *tī*.

A fine song describing the joys of springtime in Vṛndāvana. If v. 4 speaks the truth, the poem was composed by Queen Riddhilakṣmī who, in this verse, addresses a prayer to Kṛṣṇa requesting him to grant prosperity to her husband, King Bhūpāendra Malla of Kathmandu (1687–1700 A.D.).

Look, oh look, you lovers, (it is) springtime! All the birds¹ have become intoxicated. (R)

In Vṛndāvana (flowers of) various colours are blooming. Rādhā has become Rati (and) a part of Lord Kṛṣṇa. (1)

(There are) *cuvā*-flowers, sandel, *abīra*-powder², scents, *tapha*(-flowers), *dha*(-flowers), musk and *tribhuvana*-oil. (2)

I, Queen Riddhilakṣmī, wish to speak. Listen, oh Govinda: Give happiness to (my) husband, (King) Bhūpāendra! (3)

A Gopī rebukes Kṛṣṇa for making love to her at a crossroads. As she is very shy, she requests him not to importune her in the town, but to meet her in the solitude of the pasture. — V. 4 ascribes the song to King Bhāskara Malla of Kathmandu (1700–1714 A.D.).

“Oh Lord Kṛṣṇa, send me to the other bank of the Yamunā! Listen to my request! (R)

Impatient in my heart, I have come here because of (some) business. Do not hinder me! Leave me alone! Do not behave (like this) with a lady, pulling my shawl at the crossroads. It is not good to sport just now. (1)

Because of my shyness I frequently dare not (enter) the market of the town. There is nobody where I graze the cows. (There is) an opportunity (for us there). There we two shall become one”. (Thus) she spoke. (2)

“Every day this bad behaviour: you just intend to steal treasure in the form of other men’s women³. Leave me alone (just this) once! Do not be insistent! I shall have to come here many times more.” (3)

Listen to the words of Bhāskara Malla, and please abandon this useless pride! Knowing that he⁴ (easily) becomes overpowered by love⁵, by love he knows the same love, oh Gopāla! (4)

¹ *jhagala-pagala(pani)* is an Ew.

² Name of the red powder used by people during Holī to sprinkle each other with.

³ *parayā tirī*, Skt. *parastrī*, the wife or beloved of another.

⁴ I.e., Bhāskara Malla.

⁵ *rasa*; cf. p. 188, n. 9.

A Gopī declares her ardent love for Kṛṣṇa. — V. 4 ascribes the song to King Jagatajaya Malla of Kathmandu (1722–1736 A.D.).

Oh Hari, don't be merciless! (R)

Having seen the jewel among men¹, I have come with great hope in my mind. When I saw you, my mind became restless. I have come to you with hope. (1)

Though you gladly bestow honeyed words, you should have enough feeling for the most vulnerable part² of other men's women³. You are an ocean of excellences, you are the perfect lover—You have revealed so many merits! (2)

Because I am entrapped in love's snare, my mind does not feel any shame amidst people. Seeing that (we) both (have) become one in mind and body, I cannot doubt you, oh Lord. (3)

(These are) the loving⁴ words of Jagatajaya Malla, the husband of Kumudini. He⁵ will fulfil the wishes of one who remembers love. (4)

A Gopī sings of the torments of separation, as her beloved, Lord Kṛṣṇa, has left Vṛndāvana and has moved to Mathurā. In v. 1 allusions are made to the miraculous events at Kṛṣṇa's birth, while v. 2 (first two lines) refers to Kṛṣṇa's infancy. — Like song 72, this poem is ascribed to King Jagatajaya Malla of Kathmandu.

Because of love, oh friend, he and I are one. (R)

At the time of the rainy season clouds, covering the mountain peak, thundered loudly. Listening to the auspicious sound⁶, when the thunder roared, the peacocks cried joyfully. (1)

At this time⁷ you graze the cows and in the forest you play the flute(?) happily. We shall see him (and his) merits captivating our hearts. (2)

The town of Mathurā is (certainly) a place of happiness, and as I imagine that (many) tricks (on other women) will be played (there), my body

¹ I.e., Hari (= Kṛṣṇa).

² *marama*, Skt. *marman*.

³ *parayā*; cf. p. 190, n. 3.

⁴ *sarasa*.

⁵ Kṛṣṇa.

⁶ Or, "the sound of the clouds".

⁷ The time of Kṛṣṇa's childhood.

has dried up due to the pangs of separation. This life (of mine) will not last long. (3)

He is a person without mercy. He does not take (my) part(?)¹. Having experienced (it) myself, I shall be mindful (of this fact). He will visualize the many amorous sports, (but) he will forget us. Śyāma² has become infatuated with another man's wife. (4)

The husband of Kumudini, Jagatajaya, who is a jewel among men and the singer³ of this poem, says this. I remember your virtues and love (you²) with all my heart (just as) a bee (loves) the *jīla*-flower⁴. (5)

74

A love-sick Gopī manages to meet Kṛṣṇa at the well and instantly picks a quarrel with him. When rebuking him for his want of good manners, however, she is only hiding her sincere affection for him.

Be off, Kṛṣṇa! Do not behave (like this)! I had better go home. (R)

Because of my separation from you, I just came out, pretending to fetch⁵ water (from the well). Be off, naughty (fellow)! Do not pull⁶ the edge of my shawl! If anybody sees (that), what will he say? (You are a) shameless (person). (1)

Fie on my *karman*! (Is it ever decent) to behave like this out of doors?⁷ I, therefore⁸, dare not go out. Do not play tricks. Because of the pangs (of my separation from you) my beauty and my youth have been spent in vain. (2)

Stop this (bad) behaviour, going about (with me) wherever you see me. You are behaving too freely⁹. What conduct (you display)! What manners day and night! Do not pull⁶ the edge of my shawl, smiling gently and casting amorous glances¹⁰! (3)

¹ The text has *o jāyate (ojāyate)*, which may be corrupt.

² Kṛṣṇa.

³ Or, "the speaker, the author".

⁴ Lit., "(like) the *jīla*-flower of the bee".

⁵ Lit., "on the pretext (*tohalana*) to draw".

⁶ The text has *jonā(va) sāle*, "to (first) seize and (then) pull".

⁷ *pine*, "outside (the home)".

⁸ "Therefore", since the preceding question presupposes a negative answer.

⁹ *nyāsi cāya*, "to behave in a strange or somewhat abnormal way", "not to be serious", "to be loose", "to be too free".

¹⁰ Lit., "half-opening your eyes".

An enamoured Gopī sings Kṛṣṇa's praise. — Judging by the language and the style, this song probably dates back to the beginning of the last century at least.

Oh friend, I love the son of Nanda with all my heart. (R)

No one on earth is so beautiful and so wonderful as he (is). (I) am (never) satisfied, however much I look (at him). (He) delights in Rāsa-dances¹. (He) knows how to entice you. We (women) become very passionate. (1)

There is beauty in his impassioned eyes, (and) when he looks, he smiles. He infatuates (me), making (me act) like a mad woman. My mind remains unsteady. He is the *dhyāna*² in my heart. I am afraid lest we shall have to separate. (2)

Having come to the place where I was, he crossed his legs and made me sit in his lap. He stuck a sweet-smelling flower (into my hair). Oh what a man! — Living together (with him) in (this) life, you discover³ him by good fortune. (3)

On her way to the bazaar a Gopī is embarrassed by Kṛṣṇa, whose playfulness makes her spill part of the curds she is to sell at the market. The Gopī begs Kṛṣṇa to stop his amorous attentions for the present, but, later on, when she has returned from the market, to come to her pastures, which she considers to be the most solitary and undisturbed meeting-place (cf. song 71, v. 2). V. 4 is a sort of exhortation to the devotees of Lord Kṛṣṇa. It stands by itself and may be a much later addition to the actual song, viz. v. 1 to 3.

“Oh Gopāla, why do you spill my curds? Because you have done so we may not (be able to) come (here) any more. So little time is (left) to take possession of me⁴. (R)

I came here in a hurry, (as) I am going there to sell curds. Why don't you let me pass? In the place where I am in the habit of grazing the cows there will be an opportunity (to make love). What there is to be said, I shall tell (you) there. (1)

¹ I am doubtful whether *kalāsa* (or *karāsa*) represents the correct reading. If one ignores the somewhat problematical *ka°*, *anega[ka?] lāsa heva*, “he delights in Rāsa-dances”, makes much better sense.

² I.e., the object of my meditation (*dhyāna*).

³ *lāi*.

⁴ That is: “I am very busy, so you cannot take possession of me”.

Knowing that these (curds) are to be taken and placed in this condition¹ in the bazaar, why do you hinder me passing by? If I (now) sport and we both mix (with one another?), there will be no time to boil (the curds). (2)

An act of love is easily done², by love (alone). (When done) forcibly, how can (you) call (it) love? I appeal to you: I have already become one who totally depends upon you. When there is no need (of force), why do you insist?" (3)

These words (were) spoken by a servant of Kṛṣṇa. Find out (ways and means) when and where (to discover him)³! How can you discover him by austerity? His mind is with me (by love). Oh Kṛṣṇa, do not turn away (from us)! (4)

77

This song recounts an episode from the *Kuśajāataka*: the beautiful newly-married princess Sudarśanā, daughter of King Mahendrakā of Kanyākubja, refuses to live together with her ugly husband, King Kuśa, son of King Ikṣvāku of Kāśī. When King Kuśa suddenly discovers that Sudarśanā, repulsed by his ugliness, has left for Kanyākubja, he feels completely dejected and, having placed his brother Kuśadruma on the throne, leaves Benares in the guise of a Yogin in order to search for Sudarśanā. The literary popularity of the *Kuśajāataka* is attested by the number of versions in various languages (Pāli, Skt., Tib., Khotanese, Sinhalese). Two versions, one predominantly in prose and the other predominantly in verse, are contained in the *Mahāvastu*; for these and other versions see T. R. Chopra, *The Kuśa-Jātaka. A critical and comparative study*, Hamburg 1966, p. 20 ff.

I have today to undergo what is written in my *karman*. I shall go abroad as a Yogin. (R)

I shall give my younger brother Drumakuśa⁴ the royal consecration and, having taken leave of my mother, I shall go in search of Sudarśanā. Because of my separation (from Sudarśanā) I shall go abroad. (1)

I shall smear ashes on my body, put on an ochre robe and, having assumed the form of a Yogin, I shall leave today. Because of my separation (from Sudarśanā) I shall go abroad. (2)

The speaker, a poor man, (has taken) refuge in the Lord: consider (me) as your own child and lead me to Sukhāvati⁵! Because of my separation (from Sudarśanā) I shall go abroad. (3)

¹ Lit., "like this", i.e., not overturned and spilled.

² *juio*, "will be", "will happen".

³ Lit., "go to obtain opportunity (and) place".

⁴ Kuśadruma.

⁵ Lit., "lead me so that I reach Sukhāvati".

The author recounts an episode from the *Kavikumāravadāna*. On account of a prophecy foreboding fratricide, Kavikumāra, entitled to share the kingdom, is relentlessly persecuted by his half-brother Alolamantra, the reigning Sovereign. His life being at stake, the Prince flees to an abode of the Nāgas and there places himself under the protection of King Campaka, head of the Nāgas. But Alolamantra's Prime Minister and his army besiege the lake. When ordered to hand over the fugitive, Campaka helps Kavikumāra to escape safely. The legend is told in great detail in Kṣemendra's *Avadānakalpalatā* which describes this episode in *Kavikumārāv.* v. 36-40¹. — The song was probably not composed until about the middle of the last century.

Oh my life! What can I do? This is the effect of my *karman*. (R)

Today I have been chased by the pitilessness of my enemy. I shall take refuge in a lake. (1)

(I am) lucky, (very) lucky, (since), thanks to my fortune, I (have reached) the world of the Nāgas (and) I shall see the King of the Nāgas. (2)

The King of the Nāgas named Campaka sent for (me) and encouraged (me) with support. (3)

Sitting on the edge of the lake, (the enemy) shouted and terrified (me). (Even) the King of the Nāgas was frightened. (4)

Through the compassion of the King of the Nāgas I was (then) conducted safely from the lake during the morning watch². (5)

The speaker, a poor man, (says): I have always³ taken refuge at the feet of the Lord. (6)

79

This song, too, relates an episode from the *Kavikumāravadāna*. Here Sudharmā bewails the death of her son Kavikumāra, whom she believes to have perished. Cf. song 78 and *Avadānakalpalatā* (*Kavikumārāv.* v. 48-51⁴).

Oh beautiful Prince!

In vain perished Kavi[ra]kumāra who was endowed with beautiful auspicious marks and wore a jewel on (top of his) head. Oh Lokanātha! (1)

¹ AK II, p. 423.

² *pahala*, Hi. *pahar*.

³ *juga juga*, Skt. *yuge yuge*, "from one age of the world to the other".

⁴ AK II, p. 424.

Alas, alas! Leaving me (behind), the Prince, (as) dear (to me) as life, went away. In vain he perished through the cruelty of his enemy. Oh Lokanātha! (2)

The separation which I should never have dreamt of¹ came to pass at the place where he was born and where he had perished. Oh Lokanātha! (3)

Īśvarī Vidyādhari-Devī commanded that an Aṣṭamīvrata² should be observed. At the request of the singer give protection to the people, oh Lokanātha! (4)

80

This song is an abridged version of the *Vyāghrījātaka*: the Bodhisattva one day discovers a young tigress that has just whelped, but, emaciated by hunger, wishes to devour her own offspring. Moved by compassion, the Bodhisattva now offers his own body as food and thus prevents the young animals from being killed by their mother. Cf. *Jātakamālā* (*Vyāghrījātaka* v. 13–33).

Not permanent is this body. Why? I shall devote myself to the service of others. (R)

“Having arisen in great joy and having joyfully summoned my benevolence³, I shall go into the garden. (There) I shall play happily⁴ and look at the various flowers.” (1)

(Although) she was very vigorous, she (slowly) lost strength. When her body had grown very dry, and pain was caused by her whelps, it was as if (her) life would not last. (2)

He looked thither⁵ and, when compassion had arisen (in him), changed his mind. He dismissed all his (self-)interest, went alone, (3)

removed all the ornaments from his body and hung (them) on the top of a tree. Having (then) gone (back) to the place from which he had come, he cut his throat and (thus) offered his own flesh as food. (4)

Lo⁶! Because of the good actions (*dharma*) (he had) performed in previous births, he became what is known as a Sugata. — Destroy all the faults that the singer has and grant (him) refuge at your feet! (5)

¹ Lit., “the separation as never seen even in a dream”.

² A pious act of devotion to be observed on Aṣṭamī-day.

³ Cf. v. 3.

⁴ *rasa* for *rasana*?

⁵ I.e., towards the suffering world.

⁶ *yo* (interjection).

Favourite among the most popular Jātakas is undoubtedly the *Viśvantara-kathā*, which is based on the *Vessantarajātaka*. Here a Nevāri poet describes Viśvantara's journey to the hermitage where he intends to devote himself to worship and meditation in a leaf-hut. The generous Prince departs together with his wife Madri and his two children and, on his way, presents first his horse and then his carriage to four mendicants. — The song is presumably only about one hundred years old.

Let us go, oh Queen, we shall worship¹ the God! (R)

Let us now proceed to the hermitage together, (you), the Queen, our son, the Prince, our daughter Kṛṣṇājini (and I). Let us go now, oh Queen! (1)

All the people² followed us, weeping with (grief at) being separated (from us). We shall satisfy³ the people by giving away (all) our money and possessions. Behold now, oh Queen! (2)

We have given away the horse harnessed to our carriage. From the deer-forest the deer came and drew our carriage. Behold now, oh Queen! (3)

We have given away our carriage. Oh Queen, take your son and carry (him) on your back! The Princess has already arrived at the leaf-hut. Behold now, oh Queen! (4)

Look, oh Queen, at the flowers, the fruits and the beauty of the forest! The cuckoo is singing. Hail to the name of the Buddha! We shall say prayers and meditate. Behold now, oh Queen! (5)

82

This is another song which recounts an episode from the *Viśvantarakathā*. Having established himself in the leaf-hut, Prince Viśvantara one day gives away his two little children, the boy Jālini and the girl Kṛṣṇājini. Madri, their mother, who was gathering fruit and flowers in the forest at the time, is dismayed when she returns and cannot find her children. In this poem Madri bewails her loss. The age of this song is the same as that of song 81.

“Alas, alas! Where shall I go to search for my children now? (R)

In the forests of (Mount) Baṃka⁴, where I was gathering flowers and fruit, the birds cried mournfully. My heart did not feel at ease. I shall first go and look for my children. (1)

¹ *japa* and *dhyaṇa* “murmuring of prayer” and “meditation”.

² Of the capital.

³ *bujhe* is, of course, NIA.; cf. Nep. *bujhānu*, “to explain”, “to persuade”, to satisfy”, Be. *bujhāno*, Hi. *bujhānā*.

⁴ Cf. the Nepalese painted scroll illustrating the *Vessantarajātaka* in the Indisches Museum, Berlin, inscription below picture 63: *thana Baṃka dhāyāgu parbbatasa (anega ṛṣiśvarapani sabhā juyāo Bisvaṃtara rājāyāgu prasaṃsā saṃpūrṇa kaṇāo coṇa julo*.

The children whom I had set to playing with horse and elephant (toys)¹ have now been abducted. The water in the jug has reached the brim. These children were not spared! (2)

Yesterday (my son), the Prince, and the girl, (my) daughter Kṛṣṇājini, were set to playing merrily. How did (this) happen to me today? I did not know what was written in my *karman*. (3)

Oh husband, lord of (my) life, did you not see our children coming here? How can we (now) keep our lives²? Those (children's) lives have not been spared today". (4)

After listening to his sermon³, the children went away at the command of (their) father. — The singer is a poor man. (Oh God), deliver (us) soon! (5)

83

The following is an abridged version of the *Maṇicūḍāvadāna*. A detailed Ne. version represents MA. For a Pāli version of the same story see Ratna Handurukande, *Maṇicūḍāvadāna. Being a translation and edition. And Lokānanda. A translation and synopsis*, London (PTS) 1967. In Sanskrit the same legend is found in Kṣemendra's *Avadānakalpalatā* (*Maṇicūḍāv.*⁴). As regards Candragomin's *Lokānanda*, which is a dramatic adaptation of the legend of Prince Maṇicūḍa, see M. Hahn, *Lokānandanātaka. Nach dem tibetischen Tanjur hrsg. und übers.*, Wiesbaden 1974. — The present versified Ne. version probably originates from the middle of the 19th century.

The eminent Ṛṣi Bhavabhūti came to give away his adopted daughter Padmāvatī in marriage. King Maṇicūḍa, of the town of Sāketa, accepted the offer (of) Padmāvatī in marriage. (1)

King Maṇicūḍa, feeling extremely happy, was about to give the Guru a fee. (But Bhavabhūti said), "If you wish to give (me) a fee, (you would do better to) perform the *nirargala* sacrifice and give (me) all the merit (arising) from that sacrifice!" (2)

Having heard the words of the Ṛṣi, (Maṇicūḍa), in order to perform the *nirargala* sacrifice, asked his Guru⁵ for instructions. The Guru said, "Assemble all your subjects according to the (brahmanical) precepts!" (3)

¹ Lit., "having given (them) horse and elephant".

² That is, live on.

³ *dharmakathā*.

⁴ AK I, p. 22 ff.

⁵ A Brahman from the Śāṇḍilya race; cf. MA, 8B.

(Thereupon Maṇicūḍa) sent invitations¹ to the kings of various countries, above all to King Duṣprasaha and others. Having heard the words of King Maṇicūḍa, all the kings came. (4)

(Then) all the kings, headed by the Guru and the Purohita, came to attend the sacrifice. (The priest²), while paying attention to the injunctions of the manuals, carried out the introductory *pūjā* and performed the benediction and the libation. (5)

At that moment Indra arrived who, (as he wished) to prevent the sacrifice, had availed himself of a trick: having abandoned the form of Indra, he assumed the form of a Rākṣasa and (thus) intruded into the sacrifice. (6)

While the *nirargala* sacrifice was being performed (in the presence of) the Minister Subāhu, Buddhiseṇa, the Superintendent of the Palace, King Duṣprasaha and the rest, the terrifying Rākṣasa appeared in the midst of the sacrifice. (7)

Jumping into the midst of the sacrifice, the Rākṣasa asked for the sacrificial fee³. King Maṇicūḍa, (willing) to give (him) the fee, gave him, as a fee, (great) riches. (8)

“Of what use are riches to me, born a Rākṣasa? Give me food as a fee!” — Having prepared a meal out of the five *amṛtas*⁴, (Maṇicūḍa) said, “Take (this as) a fee!” (9)

“I have not come to eat a meal (consisting) of the five *amṛtas*. Give me wine and meat! If you (really wish to) give me a fee, give wine and meat! Otherwise, dismiss me!” (10)

King Maṇicūḍa, performing the *nirargala* sacrifice, gave his own flesh as a fee, “Take (it), take (it), oh Rākṣasa! I will give you my blood and my flesh as a fee!” (11)

Having descended from the sacrificial (platform), (the Rākṣasa) took hold of the king’s body and squeezing⁵ his veins, consumed the meal. While the King watched, the Rākṣasa, looking (at him), shouted *hu hu*. (12)

The King said, “If you do not feel satisfied (yet), my body will perish” — “I drank enough blood. Give me now flesh! (I) am consumed with hunger⁶!” (13)

¹ Lit., “caused invitations to be made and sent off”.

² A priest named Brahmarathe; df. MA, 10 B.

³ Which is otherwise to be given to the officiating priest.

⁴ I.e., milk, sour milk, butter, honey and sugar.

⁵ Lit., “seizing”.

⁶ Lit., “(there) is a burning sensation (*dāha*) because of (my) hunger (*pityākana*)”.

His son, Padmottara, his wife, Queen Padmāvati, and all the (King's) subjects wept. Hearing the sound (of their wailing), the Rākṣasa became angry and shouted fiercely. (14)

Addressing the Rākṣasa, the King said, "Eat your fill!" — "Blessed, blessed be you, Maṇicūḍa, (for) through your compassion I have splendidly accomplished my purpose!" (15)

The Rākṣasa abandoned his (Rākṣasa) form, (re)assuming the form of Indra, and acquired a (healing) remedy. Having acquired the remedy by his magic power, Indra anointed the King¹. (16)

(Thereupon) Indra took his leave and vanished, (while) the King paid homage (to him). — (Soon after) the eminent Ṛṣi Marici requested King Maṇicūḍa to give him Padmāvati in marriage. (17)

King Maṇicūḍa gave him his own wife Padmāvati as a sacrificial fee. When he had completed the sacrifice, King Maṇicūḍa gave the Guru² his fee. (18)

He gathered³ money and possessions, an elephant and jewels and gave (them) as a fee to the Guru². (Then) all the people took leave of the King and returned to their houses. (19)

King Duṣprasaha, being evil-minded, sent (messengers) to ask (King Maṇicūḍa) for the elephant and the jewels, "Either you give (me) the elephant and the jewels or I shall go to war! Otherwise you leave your kingdom and flee⁴!" (20)

(Maṇicūḍa thought), "If I make war, my subjects will suffer. What shall I do?" — At this very moment four Pratyekabuddhas arrived and led him away to make him practise austerities. (21)

(One day when) Padmāvati was roaming about in the forest in order to pluck flowers, Indra, disguised⁵ (as) a huntsman, beat her with a forest rope⁶ and carried her off (to where Maṇicūḍa was). (22)

Padmāvati invoked the name of Maṇicūḍa and mourned pitifully⁷. (While) King Maṇicūḍa was consoling her, the huntsman departed. (23)

Queen Padmāvati, serving the King, was weeping out of love. The King, (however), advised her, "(If) you serve the Ṛṣi, you will later on obtain liberation". (24)

¹ That is: "Indra anointed the King's body with that unguent".

² I.e., the Brahman Brahmaratha.

³ Lit., "put".

⁴ Lit., "go" (*huni*).

⁵ Lit., "being".

⁶ A rope made of creepers.

⁷ Lit., "very much", "excessively".

A serious disease came to the kingdom of King Duṣprasaha. (The people) contracted that disease. In order to stop the disease, (the King) sent out (five Brahmins) to beg King Maṇicūḍa for his jewel. (25)

The Brahmins arrived and requested King Maṇicūḍa to give (them) the jewel. "Receive the jewel, since I wish to obtain liberation from *dharma*, *artha* and *kāma*¹", he said. (26)

Taking up a saw, the Brahmins (now) cut open the King's forehead. At this time the earth quaked and (all) the Gods shouted. (27)

(The Brahmins) took the jewel (out of his forehead), washed it and sprinkled² water on (it). The body of King Maṇicūḍa became pure through the power of *dharma*. (28)

84

During the work of the *sihnāṅgyā* the Nevārs sing narrative poems which are sometimes of considerable length. The following ballad tells us the story of King Mādhava's search for the beautiful Princess Sulocanā and all the vicissitudes connected with it. The individual motifs are familiar enough, but the whole gives a rather fresh and somehow modern impression. In Ancient India for a woman to disguise herself as a man (see v. 28 ff.) was practically impossible, since both sexes were bare to the waist. As to the story, the song appears to be a contamination of various episodes taken from the *Kuśajāataka* whose hero and heroine have here been named Mādhava (= Kuśa) and Sulocanā (= Sudarśanā); cf. introductory remarks to number 77. Kuśa's wife is called Sulocanā (Śu³) in the inscriptions below the *Kuśajāataka*-scenes surrounding the Maṇḍala of the 'Aṣṭamivṛata Paṭa' (British Museum, London), illustrations of which have been published by R. O. Meisezahl in *Amoghapāśa* — *Some Nepalese Representations and Their Vajrayānic Aspects*, Monumenta Serica XXVI (1957), p. 455 ff. Meisezahl seems, however, not to have noticed this fact, and refers to Sulocanā as Sudarśanā.

(She³) saw (him⁴), when (he) was bathing in the holy Ganges. (R)

Having returned home, I invoked the Gandharva, (for it was my) desire to obtain Princess Sulocanā. Crossing the river Ganges and looking towards her country, I was given shelter in the house of the gardener's wife⁵. (1) King Mādhava, staying at the house of gardener's wife, talked about various (things). While staying at the house of the gardener's wife, he had various talks necessary⁶ for love and the enjoyment of love⁷. (2)

¹ The MS seems to confuse *kāma* and *kāmanā*.

² Objects are ritually purified by sprinkling water upon them.

³ Princess Sulocanā.

⁴ King Mādhava, cf. v. 48 f.

⁵ A female gardener or a gardener's wife.

⁶ *mārako*, *māko*; cf. v. 4, 15 and 58.

⁷ The translation above interprets *rasabasa* as an Ew. meaning "love (*rasa*) and

“Oh Mother gardener, you have made (garlands of) flowers every day. For whom have you made these (garlands of) flowers?” “Oh Lord, I have made these (garlands of) flowers—I have made them for Princess Sulocanā”. (3)

“Oh Mother gardener, may I make (garlands of) these flowers? I shall try to make just one plait of flowers¹”. Having woven the flowers into a name² and talking (about) what was needed, he (then) handed (them) over to the gardener’s wife. (4)

When she saw these flowers, the gardener’s wife was delighted, took them³ and left. Having gone to Princess Sulocanā’s audience-hall, she delivered (them) to the Princess. (5)

Looking at these flowers, Sulocanā said, “Who has made (this plait of flowers)?” “A handsome man who has come to stay in my house. It is he who plaited (these flowers)”, she said. (6)

“Oh Mother gardener, who may that man be? I have never seen (him). (About) what did he speak? What did he say about me? (They)⁴ are going to give me away in marriage”. (7)

She said, “Oh Princess, King Mādhava has come, (because) he feels affection for you. The beauty of his face is like that of Kāmadeva. What⁵ a (splendid) man has come!” (8)

When she heard these words, the Princess was in a hurry. “I shall devise some trick”, she said and, thinking (only) about that very man in the depths of her heart, she tried many designs and tricks⁶. (9)

Pretending to play in the park, accompanied by her friends, Princess Sulocanā left. She called the gardener’s wife to her house and sent her (female) friends to the park, while she (herself) remained in seclusion. (10)

Having carefully opened the door⁷, hiding (herself) in the shadows, she looked with half an eye: King Mādhava had fallen asleep. Caressing his face again and again, (Sulocanā) looked. (11)

similar things”. But *rasabasa* can also be understood as *rasabaśa* (for Skt. *rasavaśena*), “(talks required) on account of love”, or in the sense of “pleasant” (“pleasant talks”).

¹ An ornament consisting of a plait of flowers bound on to the forehead; cf. AN, p. 36 (art of weaving garlands).

² Or, “letter (*akṣara*)”.

³ Lit., “these flowers”.

⁴ I.e., the older members of her family, especially her parents.

⁵ Lit., “such”.

⁶ That is: “she tried in many ways to meet King Mādhava in secret”.

⁷ Lit., “having opened the door as if not”, i.e. without letting others see; silently

As soon as King Mādhava awoke and looked, he felt as if he were looking at a dream. When the King and the Princess's eyes met, both fainted away. (12)

The Princess said, "(They) intend to give me away in marriage on the fourth day from today. Having assembled all (the kings) and announced a Svayaṃvara¹, the King² will give me to King Guṇākara". (13)

King Mādhava promised the Princess that he would elope (with her) at (the time of) the sacrifice. He would mount the horse Bhadrava and, having lifted (her) up on to the horse's back, would put (Bhadrava) into a gallop. (14)

When they had talked about (all) that was needful, the Princess took leave of the King and went home. (Now) a wicked (servant), who had been upstairs and had listened to the words they were talking, came down. (15)

Mādhava, being of good cheer, was sound asleep. (And so) was Sulocanā. (16)

Having proclaimed the Svayaṃvara and assembled all the kings, (the King²) was about to give Sulocanā away in marriage. When Princess Sulocanā (could) not see Mādhava, she became greatly distressed. (17)

After Mādhava had fallen fast asleep, the wicked (servant) mounted the horse and went off. Sulocanā saw (him) from a distance and she thought, "(Now) Mādhava has arrived". (18)

(Sulocanā's) father and mother, placing sesamum and *kuśa* grass³, were about to give away Sulocanā. (At that very moment) the wicked (servant) carried off Sulocanā on the horse at full gallop. (19)

The King, the Queen and the other people were all aghast, King Guṇākara felt ashamed, became a Fakir and departed. (20)

When King Mādhava arose from his sleep, he looked around. Seeing that his horse was gone, he ran off quickly. The Svayaṃvara was (then) over. (21)

Having heard what some people were saying⁴, (Mādhava) fell into despair. He became a Fakir and departed. Taking only the name of Princess Sulocanā (on his lips), he roamed about the country. (22)

(Once when) he was staying in a certain country, a thief deceived (him).

¹ The free choice of a husband by a princess at a public assembly.

² Sulocanā's father.

³ A Hindu custom to be performed at *dāna* ceremonies.

⁴ Lit., "the words of some people".

Having taken the King's garment, his shield and his sword, the thief ran away¹. (23)

(Now the wicked servant), (who) had lifted (Sulocanā) on to the horse's back and put (Bhadrava) into a gallop, took (Sulocanā) into a forest. After he had descended from the horse and looked the Princess in the face, he thought, "I shall make (her my) wife!" (24)

When the Princess saw the servant, she thought², "I shall try (to find a way out)!" Handing her garland of jewels³ to the servant, she said, "Buy (me some) cakes (and bring them to me)!" (25)

(While he was doing so), Sulocanā mounted the horse and fled¹ quickly. At this very moment the thief ran towards her. He was ready to kill Princess Sulocanā. (26)

Sulocanā, using many tricks, threw the thief down a well. (Then) she took the thief's clothes, put them⁴ on, girded on the shield and sword and went off. (27)

Having assumed the guise of a man, Sulocanā departed quickly on horseback⁵. (Then) a tigress⁶, who had seen her, came speedily rushing forward with the intention of devouring Sulocanā. (28)

When she saw the tigress approaching, Sulocanā was frightened. Hastily seizing her *dhupa*⁷, she stabbed the tigress to death. After (the *dhupa*) had passed through her mouth and emerged at her buttocks, the tigress, seized with convulsions, rolled (on the ground). (29)

Having killed the tigress, (Sulocanā), who had assumed the shape of a man, entered the town and looked (around). Sitting on horseback and setting spurs to her horse, she moved through the very centre of the city. (30)

The people of that town said, "Who killed the tigress? A handsome man has come here on horseback. It is he who killed (her)." (31)

The (King's) officers and the noblemen of the city said, "There he goes. Come, oh Kāji⁸!" — The Princess in man's disguise said, "I wish to do this town⁹ service." (32)

¹ Lit., "ran away to one side or direction", "went a different way".

² Lit., "said".

³ Which was to be used instead of money.

⁴ Lit., "those clothes".

⁵ The text has *sala gase*, "mounting the horse".

⁶ Cf. v. 30: *byāghranī*.

⁷ A sort of dagger or bayonet.

⁸ As to the rank and office of a Kāji see AKN, p. 197 and 199 f.

⁹ Lit., "in this town".

“What are you capable of¹? What knowledge and (other) merits have you? Tell us what you possess²!” — “I can accomplish what others could not do. My name is Mahāvīra”. (33)

Having heard these words, the courtiers and nobleman took (Sulocanā) to the King. (There) the Princess in man’s disguise made obeisance and stood³ in the (august) presence of the King. (34)

“A rhinoceros is causing trouble in this country. The King and my people have not (yet) been able to capture (this) rhinoceros”, the King, addressing Mahāvīra, told her (about that). (35)

When she heard the King’s words, she said, “I shall go”, and, having taken various weapons, she departed. Mounted on horseback and setting spurs to her horse, she departed to slay the rhinoceros. (36)

Placing a group of soldiers⁴ at one place and going forward herself quite alone, she approached the rhinoceros. As soon as it saw her, the rhinoceros rushed speedily forward in order to kill Mahāvīra. (37)

Seeing the rhinoceros coming, Mahāvīra was alarmed and ascended a tree. The rhinoceros, (however), approached quickly and, waiting under the tree, (repeatedly) opened its mouth wide. (38)

Seeing the rhinoceros waiting, Mahāvīra was alarmed. The *dhupa* she had seized slipped (out of her hand), (and) as the *dhupa* fell down and struck its neck, the rhinoceros, seized by convulsions, rolled (on the ground). (39)

Seeing this, she descended quickly and with her sword cut (the rhinoceros) into pieces. When they saw that the rhinoceros had been killed, (some) Apsaras’s appeared and danced. (40)

Seeing this, the Princess in man’s disguise was surprised⁵. She called her soldiers and when they had seen that the rhinoceros was dead, she departed gladly on horseback. (41)

When he heard that the rhinoceros had been killed, the King was very much pleased. He ordered (his subjects) to play music and (beat) drums and dance, and he led her in a procession⁶. (42)

Seeing Mahāvīra, the King was very much pleased and gave her his own

¹ Lit., “what is your ability (*puruṣārtha*)”.

² Lit., “This (much) is there, tell (us)”.

³ *salām yānāva evana*, “made obeisance and stayed on”.

⁴ *saīne*, Skt. *saīnya*.

⁵ *kautuka cāyāo kena*, “showed herself surprised”.

⁶ *sindūrajātrā*, lit. “vermilion procession”, thus called because in such processions the elephants’ foreheads were beautifully painted with vermilion.

daughter in marriage. The Princess in man's disguise, not knowing what to do, accepted (his daughter) on her shield and sword. (43)

When (the) Svayamvara was over, the King gave her half the kingdom and made Mahāvīra stay in his country. Having assembled some local chiefs, (the King) felt very happy and gladly established both (Sulocanā and his daughter) in his house. (44)

(Sulocanā) placed a guard on the bank of the river in that country. "Bring me anybody who, for whatever reason it may be, comes to die near the river!" (45)

(Because) he had not seen Sulocanā (any more), the wicked servant (suddenly) turned up¹ in order to die near the river. The guard discovered him, seized him and, leading him away, handed him over to Mahāvīra. (46)

As he had not obtained Sulocanā, Guṇākara (too) came to die near the river. The guard saw him, took him away and lead him into Mahāvīra's audience-hall. (47)

Not having found Sulocanā even after ten years, he² felt (the pangs of) separation in his heart: as he had not found Sulocanā (yet), King Mādhava (also) turned up¹ in order to die (there) of (the pangs of) separation. (48)

King Mādhava, distressed with extreme pain, came to die near the river. The guard saw him, took him away and lead him into Mahāvīra's audience hall. (49)

One day King Mahāvīra carefully questioned each of them separately. King Mādhava was (then) taken upstairs, and (Sulocanā and Mādhava) had private talks with each other. (50)

When she saw the servant, the Princess in man's disguise grew very angry. She called a Caṇḍāla, handed the servant over to him, and she said, "Kill him by piercing him with a *chulī*!" (51)

When this had been done, she questioned King Mādhava and listened to the circumstances in detail. She spoke to King Mādhava in the character⁴ of King Mahāvīra⁵. (52)

¹ Lit., "came".

² I.e., King Mādhava.

³ Hi. *churī*, a very sharp knife.

⁴ Lit., "as if (by) order of".

⁵ King Mādhava did not recognize Sulocanā, but thought he was conversing with King Mahāvīra.

After questioning Guṇākara as much as was necessary, she told him to go to his (own) country. Having given him some advice, King Mahāvīra sent Guṇākara to his country. (53)

(Then) the Princess in man's disguise asked King Mādhava about all the pains (he had suffered). King Mādhava said, "(Because I) have not seen Sulocanā (any more), I have come to die near the river". (54)

While she was listening to the report of King Mādhava's story tears came into their eyes, (and) both of them sat talking about their griefs and pleasures. Then the Princess in man's disguise took off her attire and revealed herself. (55)

As he had (always) imagined in his mind, King Mādhava became united to Sulocanā, (and) the two Queens¹, regarding (him) as their one husband, bowed down to his feet. (56)

Satisfying the King and the Queen and the eminent persons (of that town), King Mādhava said, "Because of this (separation), I have experienced various pains and, enduring (them), I roamed about (till) this day". (57)

Having said this, he took leave of the King and said, "I shall go back to my (own) country". After everything needful had been said and promises had been given to each other, the three returned to their kingdoms. (58)

When she arrived² in her kingdom and saw her parents (again), (Sulocanā) told (them) about her sufferings and her pleasures. United to these three people³, King Mādhava sojourned (there) happily (for a while). (59)

(Later on), having arrived in his own country, King Mādhava looked after his subjects. He assembled all the people and did justice (to them). (And) he gave the people great pleasure. (60)

The audience has heard the good words of the singer. (Now) the *sihnājyā* work which involved many activities⁴(?) is finished. The King, the Queen and the other people in this country lived happily ever after. (61)

85

This is a shorter version of song 84, composed during the reign of Jayaprakāśa Malla of Kathmandu (1736–1768 A.D.). Here the story is told by Sulocanā.

¹ Sulocanā and the bride she had won as King Mahāvīra.

² Sulocanā was then, it seems, accompanied by King Mādhava.

³ Sulocanā and her parents.

⁴ *daśakarma* (?); cf. song 91, v. 9 and 92, v. 1.

Oh Nāgara¹, be favourable to my request! (R)

He stayed (the night) in the house of a gardener's wife. He sent me a garland (with flowers woven into) a name. (1)

Your wicked servant, who was a bad man, stole me away in your disguise² on horseback. (2)

Having given my garland of jewels (to him) and having sent (this) bad man elsewhere, I have come here, keeping (my) *dharma*. (3)

At that time, you arrived secretly³, I happened to see you and my heart was with you. (4)

Fate has fulfilled my wishes through the power of (that) man's *dharma*. (5)

King Jayaprakāśa says⁴, "Let (people) enjoy happiness by performing (their) *dharma*!" (6)

86

This ballad, which may date back to the beginning of the last century, describes a pilgrimage to Gosainkunda or Gosainthan (Ne. Silu or Silutīrtha). Although, according to a superstitious belief, this pilgrimage is to be made without the company of one's wife, the woman figuring in this poem insists on accompanying her husband to Silu⁵.

The ballad has probably been written by a Jyāpu⁶. Its poetic quality is not very great and, as in most works of this genuinely popular type, the story is given in the form of a dialogue. In the translation the persons speaking have been indicated by M (man), W (woman), K (King) and S (maid servants).

(W) "Alas, where have you been, oh husband?" — (M) "Why do you worry, wife? I have been performing my duties." — (W) "There is no mutual understanding, though you and I have been living together. Where have you been, oh husband, where have you been?" (1)

(M) "To bathe at Silutīrtha confers much *punya*. I went to search for a friend to go (with me) to Silutīrtha". (W) "Don't search for a friend, oh husband! You and I, we shall both go together. To go together, (as) man and wife⁷, to Silu will confer much *punya* upon (us)." (2)

¹ Kṛṣṇa(?).

² "(Stole me away) as yourself (*thama*)", i.e. in your disguise, or, "who was a bad man himself (*thama*)".

³ Or, "I arrived secretly".

⁴ Lit., "says (this) word".

⁵ From *Śiva-lutī*, "appearance of Śiva"; cf. MN II, p. 565.

⁶ As regards this broad class of farmers and workers see MHN, p. 184 and 188 and NES, p. 166 ff.

⁷ *nihma tepu*, from *nihma tirī-puruṣa*, "both man and wife".

(M) “(If) both of us are to go together¹, we must first consult a Jyotiṣa².” —

(M) When I consulted (him), the Jyotiṣa predicted: You will be forced to part from one another. — (W) “Oh husband, why consult a Jyotiṣa? You and I, we will both go together. To bathe together will confer much *punya* upon (us).” (3)

(M) “Don’t insist, oh wife! You and I will have to part. (Though I have been trying) to make you understand, you (still) do not do so. We shall certainly have to part.” — (M) Having got up (and left) my home, I went to stay the night at Dhamāthuli³. When I reached Dhamāthuli and looked (back), (I saw) my wife following (me). (4)

(M) “Don’t say ‘I shall come’, oh wife! Go back home! Don’t insist, oh wife! You and I will have to part.” — (W) “(If) we go and stay together, how shall we both be forced to part?” — Having left Dhamāthuli, I went to stay the night at Nyāga:māni. (5)

When (I) reached Nyāga:māni and looked (back), (I saw), my wife following (me). — (M) “Don’t say ‘I shall come’, oh wife! You and I will have to part”. — (W) “(If) we go and stay together, how shall we both be forced to part?” — Having left Nyāga:māni, I went to stay the night at Jaiphalapauvā. (6)

When (I) reached Jaiphalapauvā and looked (back), (I saw), my wife following (me). — (M) “Don’t say ‘I shall come’, oh wife! You and I will have to part”. — (W) “(If) we go and stay together, how shall we both be forced to part?” — Having left Jaiphalapauvā, I went to stay the night at Rānīpauvā. (7)

When (I) reached Rānīpauvā and looked (back), (I saw), my wife following (me). — (M) “Don’t say ‘I shall come’, oh wife! You and I will have to part”. — (W) “(If) we go and stay together, how shall we both be forced to part?” — Having left Rānīpauvā, I went to stay the night at Caturālīpauvā. (8)

When (I) reached Caturālīpauvā and looked (back), (I saw), my wife following (me). — (M) “Don’t say ‘I shall come’, oh wife! You and I will have to part”. — (W) “(If) we go and stay together, how shall we both be forced to part?” — Having left Caturālīpauvā, I went to stay the night at Na:kvā:byāsi⁴. (9)

When (I) reached Na:kvā:byāsi and looked (back), (I saw), my wife following (me). — (M) “Don’t say ‘I shall come’, oh wife! You and I will

¹ *chava jīva*, “you and I”.

² An astrologer.

³ Dharmasthali, mod. Dhamathū.

⁴ Mod. Naivakot.

have to part". — (W) "(If) we go and stay together, how shall we both be forced to part?" — Having left Na:kvā:byāsi, I went to stay the night on the slopes of Dhaivu¹. (10)

When (I) reached the slopes of Dhaivu and looked (back), (I saw), my wife following (me). — (M) "Don't say 'I shall come', oh wife! You and I will have to part". — (W) "(If) we go and stay together, how shall we both be forced to part?" — Having left the slopes of Dhaivu, I went to stay the night at the foot of Bhimalapākva². (11)

When (I) reached the foot of Bhimalapākva and looked (back), (I saw), my wife following (me). — (M) "Don't say 'I shall come', oh wife! You and I will have to part". — (W) "(If) we go and stay together, how shall we both be forced to part?" — Having left the foot of Bhimalapākva, I went to stay the night at Dhumcyābyāsi. (12)

When he reached Dhumcyābyāsi, my husband bowed his head³. — (W) "Don't be grieved, oh husband! Don't worry! (If) we go and stay together, how shall we both be forced to part?" — Having left Dhumcyābāsi, I went to stay the night at Lakaḍibinā⁴. (13)

(M) "(Though I am trying) to make you understand, you still don't do so. We shall certainly have to part." — Having left Lakaḍibinā, I went towards Silutīrtha and arrived (there). When (we) bathed at Silutīrtha, the King sent (soldiers) to prevent (her from doing so). — The woman, difficult to hinder, though (I) tried to hinder (her), insisted—and was lost." (14)

A woman (who) lacked experience in sitting in a *dulī*⁵, was (now) seated in a *supāla*⁶. Having got into the *supāla*, she looked and saw her husband weeping. (K) "It is not your husband who is weeping. A dog is weeping". — (W) "No dog is weeping, King. My husband is weeping". (15)

(W) "Don't weep, oh husband! You will get (another) wife as good as I am." — (W) The King gave me a *tāri*-flower. I shall make my husband put (it in his hair). (W) "Don't weep, oh husband! You will get (another wife) as good as I am." — (M) "I should have to practise austerity to obtain a (wife) as good as you are. (16)

¹ Name of a hill.

² Name of a mountain.

³ In desperation.

⁴ From Lakaḍi-bināyaka, "the Gaṇeśa (made) of wood".

⁵ A one-man palankeen of very simple type used by ordinary people. The person carried in it is recumbent and the whole *dulī* is covered with a cloth.

⁶ The elegant form of the palankeen used by rich people. This palankeen has windows on either side and accommodates two persons facing each other.

Even if I practised austerity in the Himālayas, I should not get¹ a (wife) as good as you are." — Sitting in the *supāla*, she passed through many flowery forests, and having left her husband, followed the King. — After (we) have gone together, (as) man and wife, to Silu, I have (now) been (left) alone. (17)

The woman, difficult to hinder, though (I) tried to hinder (her), insisted—and was lost. Returning from Silutīrtha, I proceeded towards the foot of Bhimalapākva and arrived (there). When I reached the foot of Bhimalapākva, I thought of my wife. Having left the foot of the Bhimalapākva, I went to stay the night at Na:kvā:byāsī. (18)

Where can I go to meet (her) again? — I thought of my wife. Having left Na:kvā:byāsī, I proceeded towards Rānīpauvā and arrived (there). Having left Rānīpauvā, I proceeded towards Nyāga:māni and arrived (there). Having left Nyāga:māni, I proceeded towards Paśupati and arrived (there). (19)

I shall visit the shrine of Nīlakaṇṭha Mahādeva². The woman, difficult to hinder, though (I) tried to hinder (her), insisted—and was lost. Returning from Paśupati, I proceeded towards my home and I arrived (there). When I reached my home, my parents scolded (me). (20)

All my kinsmen³ despised me. Why shall I stay at home? I'll go away as a Yogin. The woman, difficult to hinder, though (I) tried to hinder (her), insisted—and was lost. Putting on a Yogin's garment, I shall roam about and search for (another wife). (21)

Though I searched, wandering throughout the country, there was no (wife) as good as you were. For twelve years I shall practise austerity and vows. (But) even if I practise austerity for twelve years, I shall certainly not get a (wife) as good as she was. The woman, difficult to hinder, though (I) tried to hinder (her), insisted—and was lost. (22)

(K) "Don't worry, oh Queen⁴. Don't be afraid! I shall give you so many maids and servants⁵, I shall give you diamonds, pearls and (other) jewels, emeralds, ornaments and dresses. Let us go, oh Queen, to play dice together for a while!" (23)

(W) "Don't use these words, oh King! Listen to my appeal! I have started

¹ Lit., "there won't be".

² The main shrine devoted to Paśupati Mahādeva at Paśupatināth.

³ Lit., "my elder and my younger brother, all".

⁴ The woman has in the meantime become Queen.

⁵ Maids of the court and (man-)servants; for the expression *keti* cf. AN, p. 234 ff.

the four months of fasting¹ (and) shall have to carry out (this) vow.” — (K) “What things do you need for the four months of fasting?” — (W) “(I) need ghee, sugar, milk, and everything (24)

(Furthermore) I shall have to feed all (our) people. I shall have to assemble all the Yogins of our country.” — (W) (Now) all the Yogins and the people came, only my husband has not come. My husband came, when I was bathing². (25)

(W) “Don’t worry, husband! Don’t be afraid! Disguised as a nun, I shall deceive (the King) and come (with you).” — (W) “Listen³, oh maids, I shall go to the toilet to defecate.” — (S) “Do not go to the toilet, Queen. We shall place a jug⁴ and pot (for you).” — (26)

(W) “How can I defecate in such a room?” — Saying, “I shall go to the toilet”, she left her room. Having gone alone to some place, she took off all her clothes and, smearing ashes on her body, put on the ochre robe. (27)

Disguised as a nun, she (then) deceived (the King) and left. — (W) “I have come, oh husband, don’t worry! We had better not go together⁵, you go first! I will change my course in the middle (of the journey) and I will overtake you (later).” (28)

(W) “Blessed is my fate, blessed is my *karman*, (since) I met my husband (again)! We shall not stay here (now), oh lord. Let us go home!” (29)

87

In spite of the entreaties of his wife, a young Nevar has left his home in order to find employment in Tibet. After some time his wife receives a message saying that he is dead and, out of love for her husband, commits *satī*. — This, too, is a seasonal song sung during the rice-transplantation and is about two hundred years old. To present the story, the poet uses the traditional dialogue pattern. The persons speaking are the young wife (W), her mother-in-law (M), the husband (H), the neighbours (N) and the burners of the dead (B). The ballad abounds in valuable details concerning funeral rites and *satī*.

¹ The *caturmāsa-abasaṃ* (< *upoṣaṇa*). This begins on the eleventh day (*ekādaśī*) of the waxing moon of the month Āṣāḍha and lasts throughout the rainy season (*caturmāsa*). G. S. Nepali reports that wives who have been rejected by their husbands frequently resort to the *abasaṃ* which, according to that author, is performed either in Śrāvaṇa or in Kārtika (NES, p. 246 f.).

² A bathe at the end of the four-month fast is compulsory.

³ The text has *haya haya*, which, like *aya*, is used in addressing people.

⁴ A jug filled with water for washing.

⁵ For fear of again being arrested by the King.

(W) For quite a long time¹ I have worshipped Bhīmasena Deva. (But) he granted me an inauspicious boon. (R)

(W) “Not a month has passed yet, since I came (to this house), (and) your son (already) says he will go to Tibet. Stop him just this once²!” —

(M) “I shall not stop my son, dear daughter-in-law. My son has no work.” (1)

(W) “If, oh mother, your son has no work, I shall hand over my property³”.

— (M) “It is not permissible, oh daughter-in-law, to stop my son. Let us first⁴ see (if he will get) work⁵ in Tibet”. (2)

(W) “Oh mother, please do stop him just this once! I see no good (in his going to Tibet).” — (M) “Oh daughter-in-law, don’t worry! He will return after staying only one or two years.” (3)

(W) “What can I do now, oh mother? What more can I request? Do as you think (best).” — (W) (addressing her husband), “Don’t speak of going to Tibet, oh my husband! Please postpone it just this once!” (4)

(H) “Oh wife, I shall not stay long (in Tibet). I shall return after staying only one or two years.” — (W) “Don’t go to Tibet, oh my husband! I see no good (in it)!” (5)

(H) “Oh wife, don’t speak to hold (me) back! Let me first see, (if I can get) work in Tibet!” — (W) “What (more) can I say now, oh husband? Do as you think (best).” (6)

(H) “Don’t be impatient, wife! When I have earned as much as possible, I shall return.” — (W) “Accepting the *saguna*⁶ with his right hand, wiping away his tears with his left, my husband departed, weeping bitterly.” (7)

(W) “Oh husband, don’t worry! Go slowly, (always) watching your step!” — When I looked down from the window of the *cota*⁷, (I saw) my husband walk (away) without looking back. (8)

¹ Lit., “eight days, eight days”.

² Lit., “this one time”.

³ *sibe*, from Skt. *sarva* or *sarvasva*, “all (a wife owns)”.

⁴ *ni*.

⁵ *caritra* can here only be rendered freely as “(let us see) how he will fare in Tibet”, i.e., “(let us see), if he will get work in Tibet”.

⁶ The *saguna* (from Skt. *śakuna*) ceremony is also performed to confer good luck when a person leaves for a foreign country. On leaving home, the traveller is generally offered eggs, fish, boiled meat and liquor.

⁷ A Nevar house is, as a rule, built in three storeys. The ground floor, the *chedi*, provides space for the household utensils, fowls and other animals; the first floor, the

It is (now) four to six months (since) he left. Yet there is no reply. How is my husband getting on? I placed a lamp in the window of the *svata* and I looked¹: the light grew dim². (9)

In the early morning I went, oh mother, to the *karasi*. A crow flew by and mocked³.” — (M) “Oh daughter-in-law, don’t worry! The words of the crow are certainly not true.” (10)

(W) “Oh mother, when I went to fetch water, (people) said, ‘Your son— (he) is no more’.” — (M) “Who said (so), daughter-in-law? Which (person) said (so), daughter-in-law?” — (W) “A good friend of your son’s said (so).” (11)

(M) “What (was) the sign⁴ he brought, oh daughter-in-law? What (was) the sign he brought, oh daughter-in-law?” — (W) “He brought your son’s diamond-ring.” — (M) “Oh daughter-in-law, don’t insist (on this assertion)! That news is certainly not true.” (12)

(W) “This news is not false, oh mother. I shall (now) go and join your son.” — (M) “My son has gone, oh daughter-in-law. Don’t say that you too will go! Where shall I, a sinful (woman), go and die?” (13)

(W) “Oh mother, prepare betel-nut⁵ and *sindūra*⁶! I shall go and join your son.” — (M) “After we three⁷ have lived together in (this) home, where (we), a small family⁸ of three were staying, I have today become alone.” (14)

(W) (addressing the neighbours), “Oh women of the neighbourhood⁹, don’t allow my mother-in-law to weep! Everybody should console (her)!” — (N)

mātan, is the main floor, containing the bedrooms for the family, the drawing-room and the stores; and, finally, there is the second floor, the *cota(n)* or *svata*, with the dining-room, the kitchen, various other rooms, and the *karasi*, which is open to the sky. Cf. NES, p. 58 ff.

¹ In order to discover a good omen.

² This is, of course, inauspicious.

³ *lāya buya*, “to shout”, “to censure”. This, too, is to be regarded as an inauspicious omen.

⁴ A sign to prove his death.

⁵ The betel-nut, which once signified the marriage, will thus be returned to the husband.

⁶ Vermilion powder with which to adorn herself.

⁷ *sva cūkha(na)*, “three main things” or “three main people”, i.e., mother, son and daughter-in-law.

⁸ *mācā*, the mother (*mā*) and her child (*cā*).

⁹ *ninimāju*, which actually means “husband’s sister” or “father’s sister”, is used to address ladies. Hence *ja:lā kha:lā ninimāju* is something like “neighbour ladies”.

“What can we do now, daughter? Why have you become so obstinate? One must not leave (one’s) mother all alone.” (15)

(W) “Look! Having prepared (some) ginger, (beaten) rice, along with curds¹, my mother will bring the materials for the funeral sacrifice.” —

(W) “An officer² came from the royal palace (and all) my kinsmen gathered. Everyone said (to me), ‘Don’t go away!’ (16)

It is the duty of a wife to serve her husband.’ I shall go and join my husband.” — Nobody was able to prevent (her), all bade (her) farewell. She departed (this life) very happy. (17)

She threw away one garment (of the dead man’s) on the *chvāsa*³, gave one garment to the Yogin⁴, performed a friendship ceremony with one garment (representing) her husband⁵ and, having put on⁶ a jacket of black *geha*⁷, a shawl (made) of *dorī*⁷ and a skirt of *manichita*⁷, departed. (18)

From there⁸ she was carried round the city and (after that) taken to the cremation-ground. — (W) “Don’t cause me (too much) pain, oh burners (of the dead). Send my life away quickly!” (19)

(B) “Oh daughter-in-law, don’t worry! We shall quickly send your life

¹ If a person dies, ginger, rice, gram, sweet-meats, etc. are brought to the house of mourning.

² A Pradhān entrusted with the register of deaths.

³ A special place near a cross-roads or a crossing of two lanes in each *tol* where unclean things like dead men’s clothes, after-birth and the umbilical cord after the birth of a child, etc. are thrown. The ceremony, called *chvāsa vāya*, “to deposit on the *chvāsa*”, of leaving a dead man’s clothes, his mat or pillows is performed by an elderly female relative of the deceased. She is led by the arm by another member of the family and has to weep continuously while proceeding from the house of mourning to the *chvāsa*. Each of these places is believed to be inhabited by a special Bhūta or the Chvāsa Ajimā who, if not propitiated, will harm the family, especially the children, by sending diseases. Cf. NES, p. 91, 129 and 335.

⁴ Generally the term Yogin used in these songs refers to the members of the Gorakhanāth-Panth. These Yogins are married and live, together with their wives and children, in the *dharmasālā* of each *tol*.

⁵ Or, a friend of her husband; cf. *dājubhata*, “the elder brother of the wife”, and *kijābhata*, “the younger brother of the wife”; see also v. 20 and p. 216, n. 1.

⁶ Different expressions are used for “to put on”, “to wear” in connection with different clothes. For putting on the petticoat the proper v. is *phiya*, for the mantle, *neya*, and for the skirt, *sine* or *siya*.

⁷ A type of cloth.

⁸ The *chvāsa*.

away.” (Thus), lying on the funeral pyre, having substituted (one of his garments) for her husband¹, she worshipped Gaurī and Śiva². (20)

88

A young man and a girl meet near a well and promise each other undying love. The girl's parents, however, have already arranged her marriage and made plans to give her away to an ugly bridegroom who lives far distant. The wedding-day is close at hand. In order to avoid this embarrassing situation the girl contrives an expedient: her beloved is to disguise himself as a Yogin and immediately after she has been carried away to her bridegroom's house he is to appear in the orchard. The plan is carried out, but, due to the unforeseen death of the lover, there is no elopement. The story ends sadly. — This ballad is probably about three hundred years old. The persons speaking are below marked with W (the young woman), M (the mother-in-law), L (the lover), Y (the lover dressed up as a Yogin), and H (the newly-married husband).

(W) “Hā de!³ May the goddess Sarasvatī, whom I invoked first, be pleased to make us, who are of the same age, learn from the gentleman⁴ (the art of) weaving and similar (things) and (the art of) writing and reading⁵! Let us go, oh friend, to learn writing! Let us go quickly! (1)

(I thought) I shall draw water from this well and bathe. (But) when I was drawing from this well, my stylus fell down. There is no chance of getting it back. There is no chance of getting it back.” (2)

(L) “Jokes and laughter, oh girl, jokes, laughter and love! (And polite) words! Promise me, a simple-minded man⁶, (that) first!” — (W) “Jokes and laughter, oh gentleman, jokes, laughter and love! If you take out the stylus that has fallen down into the well and return (it) to me, my (very) first make-up⁷ will be for you⁸! (3)

¹ In a genuine *satī* the faithful wife will throw herself on the funeral pyre of her husband. As this was impossible here, the *tvāyabhata* was substituted for the corpse of her husband. Cf. VIC II (p. 44 ff.) which describes the story of Satyaśilā, the faithful wife of the merchant, Vikramadatta. After Vikramadatta's execution by the wicked Minister, Budḍhisattana, Satyaśilā decides to commit *satī*. For this she has a wooden image (*kāṣṭhapratimā*, *siyā pratimā*) of her husband prepared which is arrayed in his clothes and placed in the middle of the burning-ground (*śmaśāna*).

² Śiva and Pārvatī as the ideal of true love.

³ *hā de* marks the beginning of a new song or a new verse.

⁴ *debarāju* is actually “the husband's younger brother”, but is here evidently used in a more general way to address a young gentleman.

⁵ Cf. p. 164, n. 11 and 13.

⁶ *gathare*, a simple-minded, a dull or ugly man, or a man not knowing the more elegant ways of love-making. — The author wants to say that “if you first promise me love as a reward, I shall certainly try to take your stylus out of the well”.

⁷ *siṅghāla*.

⁸ That is: “I will marry you”.

I have (now) given my word. (But) what can I do, if my parents won't listen to me?¹ Flirtation, oh my beloved, flirtation and love! They have already brought the betel-nuts and the betrothal-cake². I have got (into) difficulties." (4)

(L) "Jokes and laughter, love, jokes and laughter, oh girl! Have the words spoken at the well proved worthless?" — (W) "Jokes and laughter, oh my beloved, jokes, laughter and love! They have already brought the cover of the *duli*³ (to my home). I have got (into) difficulties." (5)

(L) "Jokes and laughter, oh girl, jokes, laughter and love! Have the words spoken at the well proved worthless?" — (W) "Jokes and laughter, oh gentleman, jokes, laughter and love! They have already leaned the *duli* (against the wall of our house). I have got (into) difficulties." — (L) "Jokes and laughter, oh girl, jokes, laughter and love! Have the words spoken at the well (proved) worthless?" (6)

(W) "Jokes and laughter, oh my beloved, jokes, laughter and love! Have the words spoken at the well (proved) worthless⁴? When on the return journey⁵ the *duli* is set (down), come by the garden-path! Now there is still one day⁶ left. (7)

I am to marry a (man from) Nadadeśa. Come in the disguise of a Yogin to ask for alms! Come just to ask for alms! On the right is the yoke⁷, on the left is a lamp. Astrologers and Brahmins have been brought to ascertain the (best) time⁸. Having waited for the (right) moment, I shall leave (for the wedding)." (8)

(W) (addressing the bearers of the *duli*), "Heigh, *duli*-bearers, heigh, carriers⁹! We must travel far abroad. Let us go quickly! Heigh, *duli*-bearers, heigh, carriers! I feel very strange, I feel dizzy. Set (the *duli*) (down) for a while beneath the trees [sun and moon?]" (9)

¹ That is: "won't listen when I ask them to let me marry you".

² See song 47, v. 5 and p. 171, n. 5.

³ See p. 210, n. 5.

⁴ Here *nitya*, "not solid", "not stable", "not firm".

⁵ That is: "when I am carried to the house of the bridegroom, from which the *duli* was brought".

⁶ The marriage is evidently going to be celebrated the next day.

⁷ The *duora* or yoke is used for setting down the *duli*. It must always be taken along and often serves the bearers as a walking stick during their journey.

⁸ I.e., the most auspicious date for the marriage.

⁹ The text has *dulyā ābā* and *bhalyā ābā* ("father"), which is used in addressing elderly people. As to the work, organisation and wages of the *bhalyās* see MN II, p. 537.

(W) Hā de! When I raised the cover of the *duli* (I) saw that gentleman was looking down from the top of the tree. His tears fell on my heart. I became (very) distressed. (10)

(W) “Heigh, *duli*-bearers, heigh, carriers! We must travel far abroad. Let us go quickly!” — (W) (addressing her mother-in-law¹), “Oh, mother, perform the welcoming ceremony!” (11)

(W) On the right is the yoke, on the left is a lamp. Various astrologers and Brahmans have been called to ascertain the (best) time. Having waited for the (right) moment, they will unite³ (us in marriage). It is settled⁴. — Hā de! When I looked, after the *sabajam*⁵ had been eaten and I had gone to the (bed)room to sleep, (I saw that) my husband had an ugly, calculating face. I did not dare to make love. (12)

He! Having got up in the early morning, I shall sweep the floor. Hā de! When I went upstairs and looked, after the sweeping of the floor was done, (I saw that a man) arrived in the guise of a Yogin. (13)

(Y) “Hā de! Heigh, givers! Heigh, givers!” — (M) “Oh Yogin, come (near) to beg for alms! What alms do you ask for, oh Yogin?” (14)

(Y) “Hā de! I don’t accept alms from the hand of a giver (like) you. I shall feel⁶ contentment (only) (when I receive alms) from the hand of (that) giver who quite recently has been brought (in) the *duli*!” — (M) “Heigh, daughter-in-law! Heigh, child of the *duli*! A Yogin who has come says a curious thing: ‘I shall feel contentment, (only if) you give by the hand of (that) giver who has quite recently been brought (by) the *duli*!’” (15)

(W) “Oh mother, oh mother! I have come here (and I feel) very warm (from the journey). Is there no terrace to sit coolly?” — (M) “Open the door of the garden and look! Go (thither) to the cool little terrace!” (16)

(W) “Hā de! When I opened the garden door and I looked, (I saw), my beloved⁸ was lying dead under a tree. Oh, what a shame! What a cata-

¹ The *duli* is now approaching the house of the bridegroom.

² *bali*. When welcoming the guests, the mother of the house offers morsels of food, such as ginger, mustard seeds etc., to the guests.

³ For the expression *honake(gu)* cf. Purna Harsha, *La cérémonie du mariage Nevar*, p. 149 (*Honkegu*).

⁴ *jula hnām*.

⁵ The dish served to the bride and bridegroom at the marriage ceremony; cf. NES, p. 226.

⁶ Lit., “say, call”.

⁷ That is: “from the hand of the newly-married wife”.

⁸ Lit., “lord” (*prabhu*).

strophe! How shall I (be able) to face the people of (our) *tol*? I dare not show my face. Raising the dagger to my breast I shall unite (our) souls.” (17)

(H) “Hā de! Oh mother, oh mother! Where has (she) gone, your new daughter-in-law? Don’t you know?” — (M) “Open the door of the garden and look!” — He went to the cool terrace. (18)

(H) “Hā de! When I opened the garden door and I looked, (I saw), both were lying dead under the tree. Oh, what a shame! What a catastrophe! How shall I (be able) to face the people of (our) *tol*? I dare not show my face. Raising the dagger to my breast I shall unite (our) souls!” (19)

Together these three people became what is known as the *soya naguti*². Remain, oh you three people called *soya naguti*, (remain) adorning the sky! (20)

89

A young man returns happily from Tibet, but finds his wife absent when he enters his home. Answering his questions evasively at first, his mother, when pressed, at last confesses the truth: when one day a false friend had brought the news of her son’s death in Tibet, her daughter-in-law, being in utter despair, committed *sati*. On hearing this terrible news, the son neither accept his mother’s consolation nor her promise to remarry him soon, but decides to return to Tibet immediately. — The last v. states that this simple, though impressive song was written during the reign of Rājendra Vikrama Śāha (1816–1847 A.D.). In the translation S introduces the words said by the son, M those said by the mother.

When (he) had acquired (much) wealth, a son living in Tibet thought of going (back) to Nepal. He assembled his friends, received the *saguna*³ and returned proudly to Nepal. (1)

When (he) reached Jhikhāche⁴, he talked to⁵ (his friends)⁶ and spent the night in Jhikhāche. When (he) left Jhikhāche, he came to Kutideśa⁷ and spent the night there. (2)

¹ For the term *tol* see MN II, p. 541 and 554 and NES, p. 54.

² A constellation consisting of three (?) stars.

³ Cf. p. 213, n. 6.

⁴ The town of Shigatse, in Tibet.

⁵ Lit., “had mutual (*tithi*) talks”.

⁶ The friends he had in Shigatse.

⁷ A place near the Tibeto-Nepalese frontier.

When (he) left Kutideśa, he came to Sakodeśa¹ and visited (the shrine of the) Vajrayoginī. When he had finished (this) visit, he spent the night at Sakodeśa and sent a message to his mother. (3)

Having left Sakodeśa, he came to Cābahili (where) he sent the leader of his bearers² (ahead) to his mother's place. On reaching (her) house, the leader of the bearers told (her) that her son had arrived, and he also said, "Go to meet³ him at Cābahili!" (4)

(The mother) was filled with surprise to see her son's letter. She had thought her son was no more. (M) "My son is still alive! (And) his cursed friend drove my daughter-in-law to *satī*!" (5)

What shall I do now, when my son returns home? How shall I console him?" — Having assembled the neighbours to the right and the left⁴ and having talked to (them about what had happened), she (finally) went to meet (her) son. (6)

When (he) saw his mother coming, the son went hastily forward and bowed down to his mother's feet. While mother and son were exchanging phrases about each other's welfare and health, the mother bestowed the *saguna*⁵ (on her son). (7)

When the *saguna* ceremony was over and all the friends were assembled, mother and son entered the house. When he entered the house and did not find his wife, (the son) questioned his mother. (8)

(S) "Alas, oh Mother, where has your daughter-in-law gone?" — (M) "My daughter-in-law has gone to her (father's) home." — (S) "For what reason⁶ did she go, Mother? For what reason⁶ did she go, Mother? Doesn't she know the news of my coming? (9)

¹ The town of Sako in the very east of the Kathmandu Valley. Sako was well-known as the starting-point of one of the main trade-routes leading to Tibet and has a famous Vajrayoginī temple. Cf. p. 160, n. 6.

² *bhalyā-nāyo*; cf. p. 217, n. 9.

³ Strictly speaking *la sola jhāya*, *la sola vanc*, etc. is "to go to meet and to escort home". Relatives, friends and, in many cases a band of musicians as well, would escort the home-coming person in a stately procession. The home-comer is given much honour and he sometimes receives a new turban on this occasion.

⁴ Cf. p. 180, n. 4.

⁵ The *saguna* is also bestowed when a person returns from a journey. Cf. p. 213, n. 6.

⁶ Lit., "what saying".

Oh Mother, send for your daughter-in-law! First we¹ shall look a little at each other's faces." — (M) "Oh my (dear) son, my daughter-in-law is no more. In your name (my) daughter-in-law has committed *satī*. (10)

(S) "Alas, oh Mother! For what reason did she commit *satī*? For what reason did you, mother, send her away to the *satī*" — (M) "Oh my dear son! A letter arrived (saying) you are no more. When (she) saw this letter, she committed *satī*." (11)

(S) "Who brought (it), oh mother? Who brought (it), oh Mother? (And) what sign² was put (in that letter), when the letter was brought?" — (M) "It was none other, oh my son, (than) your friend and well-wisher. He produced your ring as a sign." (12)

(S) "Alas, oh Mother! This ring is, oh Mother, not mine. (My) cursed friend has played (me) a (bad) trick. Alas, oh Mother! How can I stay in this house without your daughter-in-law? (13)

Hari! Hari! Śiva! Śiva! What a (bad) *karman* I have! I have (now) seen (enough) of the faithfulness of a friend³! Alas, oh Mother! Don't grieve, oh Mother! I must go back the way I have come. (14)

(I) have looked down out of this window enough. (I) have looked into this door enough. Why should I (cherish) any love for this home?" — (M) "Don't speak like this! Don't forsake me! I will give you in marriage to somebody else." (15)

(S) "Alas, oh Mother! There is no need for me to marry (again). I shall return (to Tibet) at least once." — Having walked round his mother three times and bowed to her feet, he went away without looking back on his mother. (16)

When (she) saw her son departing, his mother lamented and fell into a swoon⁴. The neighbours to the right and the left came and consoled her and (finally) made her worship God. (17)

His Majesty Rājendra Vikrama Śāha was king (at that time). (The flag of) his might waved (far). — (Though) knowing the speaker⁵ to be an ignorant (person), wise and good people shall not ridicule (him⁶) today. (18)

¹ I.e., "my wife and I".

² To prove that the contents of the letter were true; cf. song 87, v. 12.

³ Lit., "a friend's *dharma*".

⁴ *mūrchāna kayāo cona*, "fell into a faint and remained (in the faint)".

⁵ Or, "the poet".

⁶ Or, "the poem".

When she was going to the rice-fields at the time of the *sihnājyā*, a girl (G) met a handsome young man (M). Both fell in love at first sight. Although the girl, pretending to be in a hurry, did not allow the young man to accompany her to the fields, she soon requested a go-between to make arrangements for her to meet her lover secretly in the garden. When this meeting took place, the young people became husband and wife. — The song possibly dates back to the beginning of the eighteenth century.

That little young girl passing by knows how to walk gracefully as if she were dancing. (R)

Her complexion is very fair (like) a *campā*-flower. She has put on her *sihnājyā*-mark¹ (and) her make-up is very beauteous, a *dhālepati*-flower being stuck (into her hair). Her face resembles the moon. (1)

(M) "Are you going to transplant rice? Will you take me with you? My heart runs after you." — (G) "I am first going to the rice-transplantation, oh gentleman. I have to serve² the workers their meal³. (2)

Don't hinder me, gentleman! I am now in a hurry. My mother will rebuke me." — (G) (addressing a go-between), "Oh go-between lady! Invite him for me! My mind has become like a mad woman('s). (3)

I shall be in the garden. Come that way! (There) I shall tell you what is to be (done)." — (G) "Oh gentleman⁴, have you already come? Please sit down on the bed! Pick a sweet-smelling flower!" (4)

Having woven a garland of *jīla*-flowers and thrown⁵ (it around his neck⁶), she walked round him thrice and bowed down (to his feet) —. (G) "(Our) two bodies have (now) become one. Show mercy unto me always! (5)

Being kind and regarding me as your slave, always show mercy unto me!" I, who am speaking, have dedicated my heart and body to you⁷. Have mercy (and bestow) conjugal happiness⁸. (6)

91

While the transplantation work is going on in the rice-fields, a young woman (W) tries to make love to a man (M) working on the same piece of ground.

¹ The mark made on the forehead during the time of the rice-transplantation.

² *nake*, "to feed", "to make eat".

³ A light meal consisting of pounded rice and vegetables.

⁴ The gentleman did as he had been told and has now already arrived in the garden.

⁵ Lit., "having caused to hang".

⁶ Probably the god Bhīmasena's.

⁷ Lit., "to your feet".

⁸ These last two sentences are the words of the singer (*hlākahma*).

Since both are already married, he refuses, however, and speaks of man's duty to lead an honest and blameless life in this transitory world. — The song was composed in 1700 A.D.

Having worshipped the Gaṇeśa of their *tol* and invoked *śrī-Vajrayoginī*, the people went to the transplantation of the rice. The mind of the girls flew high¹. (1)

(W) “(I have) a hair-knot on the right side (of my head), I (am wearing) a black jacket (and) I am adorned with the *sihnājyā*-mark. (Into my hair I) have put a flower which touches my nose. I am free to rebuke you.” — (M) “My wife will rebuke (me). Don't rebuke me, girl!” (2)

(W) “Can't you allow me to rebuke you for fun so as to make us feel no boredom²? Sir, let anybody talk as he wishes! Doesn't this (affair) concern (just) you and me? If your wife will rebuke (you), are we (girls) not here? (3)

(M) “What you say³ isn't right, girl. (I) have to observe (my) *dharma*. Why, you too have a husband and you two make love to each other. (One) can't (go on) living (for ever) in (this) world. Don't make love (to me)!” (4)

(W) “What you say isn't right, gentleman. Marry me⁴! I have (now) spoken, as though I did not speak⁵. Realize (what I am saying)! My husband is not good. His face gives me no pleasure⁶”. (5)

(M) “What you say isn't right, girl. We have to die and to be born (again). Should I not be doing an evil thing if I were to covet a green loin-cloth (now)? Oh girl, it doesn't please me. Don't speak (about it)!” (6)

(W) “What you say isn't right, gentleman. What things you say! Did you speak these words of pride (because you know) I love you (passionately)⁷? Don't make your own knowledge (like that) of a (man as big as) three cubits and a half⁸!” (7)

¹ *bola, bvala*, “flew”, i.e., they were excited.

² *ma cāyakaṇ*, “without feeling (it while we do our work)”, “without being aware (while doing our work)”; cf. song 93, v. 2 f.

³ Lit., “(a thing) like that”.

⁴ Or, “behave like an adult”, lit., “accept the green loin-cloth”. — Before marriage, but usually at the age of five to fourteen, a boy or young man is initiated into manhood by being invested with the loin-cloth, the *kayatā*. For further information see NES, p. 116 ff.

⁵ That is: “I have only given you a hint”.

⁶ *bīrasa cāyāpu*, “(is something) that is felt to be unpleasant”.

⁷ Lit., “(because you know) my mind has gone to you”.

⁸ That is: “don't try to give silly reasons”.

(M) “Stable is (our) *dharma* and (our) good repute, unstable is (our) world. We cannot but go, when Yama’s command (suddenly) overtakes (us). Think of your going away leaving (all) lust and love! (8)

Worship the nine Nāgas, the Gods of the ten directions and pay veneration to the Lord of the wind and the clouds¹ in the sky! May (they) condescend to bless² (our) busy³ *sihnājyā*!” (9)

(This song was composed) on the eighth day of the dark half of the month of Jyestha⁴ in the year “flower-arm-*maṅgala*”⁵. Don’t ridicule (men) who are wise and virtuous! (10)

92

The following poem, which recounts the meeting and flirtation of two lovers at the time of the *sihnājyā*, can hardly be said to have any literary merits. The lack of poetic refinement is, however, outweighed by the great number of details given about the *sihnājyā*. A point of special interest is the introduction, which enumerates a number of deities, especially mountain goddesses, who are considered to be rain-dispensing and are thus invoked by the peasants of the Kathmandu Valley before and during the *sihnājyā*. — The poem dates back to the early part of the 18th century, when Viṣṇu Malla (1729–1745 A.D.) was King of Patan. In the translation M marks the words said by the man, G those spoken by the girl.

Oh Mother Dudhana⁶, save me in time⁷! (R)

Mother Phulaco⁸ is like Lakṣmī: she is a place of man’s destiny⁹. Be gracious at the busy³ (time of the) rice-transplantation, when people invoke you, oh Mother Phulaco! (I)

Oh Mother Dhelāco⁶, oh Nāginī of (Lake) Tavadha¹⁰, oh Gaṇeśa of

¹ Indra.

² Lit., “to make good”.

³ *daśakarma* (?), “involving many activities” (?).

⁴ May–June.

⁵ I.e., 821 N.E. = 1700 A.D.

⁶ Name of the goddess of a certain hill in the Kathmandu Valley.

⁷ *ma telena*, “before it is time”, that is to say, before something bad happens. Also the reading *ma te re na*, “do not do otherwise”, would be possible.

⁸ The Phulaco (= Phulcok, Palāṃco(ka)) Mountain conceived of as a goddess: cf. p. 233, n. 9.

⁹ I.e., a place where decisions are made on man’s destiny.

¹⁰ The Nāga Karkoṭa(ka) and his wife, here simply called Nāginī, are believed to reside in a palace beneath Lake Tavad(a)ha(na) in the southern part of the Valley; cf. song 12: HK, p. 209 (photograph), NEP I, p. 321, III, p. 164 and NES, p. 41 and 323 ff.

Koyanā! Be gracious and bestow¹ success and prosperity on those who have come for the *sihnājyā*! Be gracious and let (them) obtain the length of a shawl²! (2)

We shall invoke Dudhana and Gaṇeśa, we shall perform various rites of worship. The people came and prayed, “Oh Mother Dudhana! Be gracious and make rains pour down!” (3)

It is time for the transplantation of the rice. Somebody will say, “Let’s go to the field, we shall first transplant rice!” — (G) “(On my way back³) I shall go and flirt with the gentleman whom I like. (4)

I do not know (which) way to go. I do not know the right direction⁴.” (G) (addressing a gentleman on the road), “Will you take me with you? Keeping pace with you I’ll gladly come, oh gentleman. Please take (my) umbrella.” (5)

(M) “We’ve reached the field, oh girl. I feel ashamed: how shall I (now) allow my feet to be defiled with mud⁵? I have been in love (with you) since I saw your beauty, girl. I am unable to compose myself. (6)

When the clouds come and rain falls, you and I will stay together, holding the umbrella: (this) is pleasant. When the clouds roll away, the sun breaks through, we’ll leave the umbrella (and we both) shall feel relieved⁶.” (7)

(G) “Oh gentleman, a joke is a joke, work is work. What we need⁷ will happen later! Hold (this) rice-shoot and set to work, please! Sir, I do not know how to transplant the rice-shoot you are holding!” (M) “First you show (me how) to transplant! (8)

Don’t (consent to) marry anybody (but me), oh girl, at least for a year or so! I’ll think it over”. (G) “I don’t like these words, oh gentleman. If you love me, take me to your home (at once)! (9)

Having finished the transplantation of the rice and undergone the purification rites, we shall fast on the Ekādaśī-day⁸. If at that time you (still) feel affection for me, I shall say, ‘You are my husband!’” (10)

¹ Lit., “let obtain”.

² That is: “make them prosperous”.

³ After the transplantation of the rice.

⁴ Lit., “which direction”.

⁵ The gentleman is evidently a resident of the town and does not know much about farming.

⁶ Lit., “(our) minds will become light”.

⁷ I.e., love-making.

⁸ A bathe and purification rites are prescribed on the last day of the *sihnājyā*. “The belief involved in it is that during the transplantation period, a person’s caste is polluted, as he has to eat his mid-day feast along with others, ignoring caste distinctions” (NES, p. 46).

Trustfully, I shall continue to carry the name of Lokanātha (on my lips).
It is time, (oh God), to save me. Who else but you will have mercy (on me)?
Be gracious and show mercy (to me)!¹ (11)

93

When the transplantation of the rice is finished, a landlord sends for a certain girl he had seen in the rice-fields and tries to seduce her. At first the girl offers resistance, but finally returns the landlord's love. The introductory verses (v. 1-3) describe the *sihnājjā*, while the actual story of the poem (v. 5-10) is presented as a dialogue between the landlord (L) and the girl (G). — The song probably dates back to the middle or end of the 17th century.

Hā de, (you) nine Nāgas² and Indra, be pleased to make rain³! (R)

Having chosen the Bhalabhala-Aṣṭamī-day⁴ to be the day of the rice transplantation, we shall transplant rice, helping each other (in our work)⁵. Having gathered all their friends, all the young girls went along (to the rice-field), carrying loads of provisions⁶ and their umbrellas (on their heads). (1)

Hā de! Smiling, flirting and humming, (the young women) went away and (finally) arrived at the field, not feeling (tired from the walk). Having left our umbrellas and tucked up the hems of our jackets, let us gladly start work (in the small) water-channels! (2)

Hā de! Having tucked up our skirts and grasping the shoots in handfuls, let us start to transplant with a smile. Working each on our (own) plot and humming, we finished the transplantation of the rice, not feeling (tired because of the work we had done). (3)

Hā de, when we had transplanted the rice and come back⁷, the landlord⁸ sent (a man) to deliver a message. I went to the house of the landlord and hid myself on the ground floor. The landlord dragged me out. (4)

(G) "Hā de! Oh landlord, don't (do so)! I entreat you a thousand times! Don't destroy the unripened bud!⁹ I have not yet known any man. My mind is still afraid. How can I comply with your wish!" (5)

¹ These are most probably the words of the speaker.

² See song 11, v. 4 and p. 138, n. 2.

³ Lit., "to make rain fall".

⁴ The Aṣṭamī-day of the month Śrāvaṇa.

⁵ Because they are helping each other no wages need be paid to those who are engaged in this work.

⁶ Eatables for the meal.

⁷ Lit., "come back on the way".

⁸ *bhāju*.

⁹ Cf. song 69, introductory remarks.

Hā de, the landlord angrily dragged me along. My whole body trembled (with fear¹). (G) “Oh landlord, don’t (do so)! I entreat you a thousand times! Don’t deprive me of my honour!” (6)

(L) “Hā de! Why deprive you of your honour? Just listen, oh girl, to my words! I shall keep you² as you wish.” — (G) “What I have kept³, I have kept with much care. How can I give (it) to you for nothing?” (7)

(L) “Hā de! I see what you mean, girl. What are you going to ask me for? I shall make your mind happy!” — (G) “How great is your kindness towards me. I deem (it) very great good luck”. (8)

(L) “Hā de! It’s just (this), girl: having seen your beauty and youth, (I feel) a desire for love.” — (G) “You need not have doubts, oh landlord. Certainly I shall listen to your word⁴. Only you must not destroy (our) *satya* and *dharma*!” (9)

Hā de! (Thus) we spoke to each other. We made love to each other. (G) “Only you must not stop⁵ the love between us! Oh landlord, don’t throw me away like a leaf, when the meal has been finished. Don’t break⁶ this promise!” (10)

Hā de! Maintain Nepal⁷, King and Counsellors! Observe our *dharma* (and) make happy your people! These are the good words of the singer. I have told you an amusing story. Don’t be sorry⁸, oh brothers and sisters! (11)

94

A fair young lady (W) is about to join the *sihnājyā*, when quite unexpectedly her landlord (L) comes to see her. He tries to make love to her, but being rejected, his declarations of love very soon turn into threats. Fearing to lose the land she and her husband rent, the lady finally submits. The *sihnājyā*, however, is nearly over, when, released by her paramour, she comes to the fields at noon. When asked by her husband (H), why she has delayed so long, she tells him that an old friend of hers, bringing a present of *camā*-flowers, had suddenly called at their house. To prove it, she gaily distributes the flowers. — The song was composed in the year 869 N.E. (=1748 A.D.) at the beginning of the reign of King Rājyaparakāśa Malla of Patan (1745–1758 A.D.)

¹ *thararara* is, of course, onomat.

² That is: “let you live in my house”.

³ *itu ise tayāgu*, “what collecting I have kept”, i.e., “(the virginity) I have guarded”.

⁴ That is: “I shall certainly comply with your wishes”.

⁵ Lit., “abandon”.

⁶ Lit., “destroy”.

⁷ In the sense of “keep the social order of Nepal intact”.

⁸ With regard to any faults the singer or poet might have made in this poem.

Destroying obstacles for (the benefit of) this world, you are the giver of success, oh Gaṇeśa! In the rainy season Vālasuki, the King of the nine Nāgas, makes rain-showers pour down. Matsyendranātha protects the three worlds. (1)

Taking care of the people, Matsyendranātha proclaimed that everyone should assemble. Indra, together with the Gandharvas, covered the (whole) earth (with clouds). Wherever we looked, rain-showers filling (the earth) poured down. (2)

Today, in the rainy season, the time has come to send rain. On the day of the rice-transplantation we shall seize (hold of) Birañci Nārāyaṇa. We shall make love of riches needless. Rain-showers filling the earth poured down. (3)

Tomorrow we shall summon the labourers to transplant. We shall complete¹ seven (plots of) land. Oh women, hāya! The workers will flirt with (you). Put on your make-up well and come! — (W) “All right, I shall first put on my make-up to the best of my knowledge and ability!” (4)

Holding the mirror and painting (my face), I shall first put on² my make-up to the best of my knowledge and ability”. When I was putting on a little make-up, the landlord³ came. He came smiling. Hastily⁴ seizing the mirror, I hid (it from him). (5)

(L) “Oh girl, where are you going? You have been putting on lovely make-up.” — (W) “It is just this, oh Lord: I am going to collect workers to transplant rice on your land. Having put on a little make-up, it is time for me to go.” (6)

(L) “Oh girl, I have come just because I wanted to know whether they have already transplanted the rice⁵.” — (W) “Don’t doubt, oh Lord! Your land will be finished today. I shall go and summon the workers”. (L) “Of course, you can go, girl! Listen to my words just a while!” (7)

(W) “I feel ashamed, oh Lord.” (Speaking to herself), “What is the landlord going to say? I’ll listen if it is decent⁶.” (L) “It’s only this, girl: having seen

¹ *dhunakāva vaya*, “complete and come (back)”.

² Lit., “make by rubbing”, “make by smearing”.

³ *bhāju*; cf. song 93, v. 4 ff. Most of the Jyāpu farmers do not own their land, but are tenants who have to share the annual yield with their landlord.

⁴ *bhoyabhoya kane*, “to hurry”, “to make haste”.

⁵ Lit., “I have not come for any other reason: I have come wondering, ‘have they transplanted the rice?’”

⁶ *jivagu julasā*, “if it is (a) possible (thing)”.

your beauty and youth. (I feel) a desire for love¹. I have (now) revealed² the affair of my heart. (8)

Oh girl, don't make your sweet(-tasting) words bitter! Make sweet what is sweet!" — (W) "What are you saying, oh Lord? Those words of yours are not to my liking. Don't enter (my home) talking such nonsense!" (9)

(L) "You have rejected³ me, oh girl, because of one word⁴! If you reject me, I shall do the same (to you). You will not be allowed to transplant rice in that field! As a matter of fact, I have (already) withdrawn the land. I must (now) be going." (10)

(W) (speaking to herself), "The landlord has left. What can I do now? My mind feels uneasy. (People) will ask me what reasons (he had) for saying, without any pretext, 'I shall take the land back'? My husband will get to know of the affair. He should not be told (about it)!" (11)

The landlord has gone some (distance) away. What can I do now? I should not lose my land without any cause." (Addressing the landlord), "Oh Lord, hāya! I will tell you something. Please do come back for a little. I should not dismiss you wrongly for such a trivial thing. (12)

I only fear that my husband will get to know (about this)." — (L) "Oh girl, you need not be afraid of those words. What is a secret I shall treat as a secret. We two shall embrace each other, enjoying the pleasures of love!" (13)

(W) "Come, Lord, come! Don't criticize! I'll give (you) love⁵ to the best of my knowledge." (L) "With those words (you showed great) kindness to me. I am much pleased." (W) "If you won't reveal, I shall obey⁶ your words at once." (14)

(W) The landlord saw my mirror lying in the bag. He seized it, saying, 'I shall look a little', (and) standing the mirror on one side and looking at his own reflexion, the landlord felt much pleased. Enjoying the pleasures of love, we both finished embracing each other. (15)

(W) "Oh Lord, hāya! I obeyed your words. I shall now ask one token (of your love)." (L) "It so happens that my purse is empty, girl. What

¹ Cf. song 93, v. 9.

² *pole*, "to peel off", *polā kene*, "to peel off and (then) show" > "to disclose".

³ *tāpākāva haye*, "to make separate", "to make to be far away".

⁴ Lit., "because of my one word".

⁵ *rasa*.

⁶ Lit., "listen to (your) words".

token can I give? Take this one coin¹ I have on me! We two have finished our pleasures. I must be going.” (16)

(W) “I have shown (you) love to the best of my knowledge and ability. My husband will get to know. (Now) I must go.” (L) “Wait, girl! I must be going. Don’t feel grieved on any account! Take (some) *campā*-flowers and go quickly!” (17)

(H) “What work has detained you, wife? What work has detained you? Half the day has gone.” — (W) (You), who have been in the field, what do you know? A friend arrived with *campā*-flowers from the palace. I entertained (this) friend and, (therefore), came a little late.” (18)

(H) “I did not know you would be detained by such a thing. I have (now) finished transplanting the rice without your presence being needed.” — (W) (addressing the workers), “I have come with *campā*-flowers from the palace. Let everybody take one!” — The workers gladly took (one) *campā*-flower. (19)

(This song was composed on) Monday, the last day of the dark half of the month of Āṣāḍha², in the year 869³, when Rājyaparakāśa Malla was the ruler of (this) kingdom. — The workers gladly completed the transplantation of the rice. (20)

95

Raṇa Bahādura Śāha (1777–1799 A.D.) had banished his youngest concubine Bijyālakṣmī to Helambu. One night she suddenly received tidings of Raṇa Bahādura’s murder. The event became the topic of the following poem, one of the most popular in the Valley. In simple, but expressive language the poet describes the sad home journey and *satī* of Bijyālakṣmī, the mother of Girivāna Yuddha Vikrama Śāha.⁴

Queen Bijyālakṣmī was brought from outside⁵. She was living on Mount Helambu⁶. (R)

When she looked upwards, there were mountains. When she looked down, there were waters. The waters were roaring *hunu*⁷. (1)

¹ *mohara*; cf. p. 167, n. 5.

² June–July.

³ 1748 A.D.

⁴ According to NEP II, p. 286 the event took place by order of Bhīmasena Thāpā who, “resté le premier ministre de Girivāna Yuddha Vikrama, oblige la plus jeune épouse royale, qui lui était hostile, à monter sur le bûcher”.

⁵ That is: “from outside the Kathmandu Valley”.

⁶ Mod. Helambu or Helmu.

⁷ Or, “when she looked up towards the mountains, when she looked down towards the waters, the waters were roaring *hunu* *hunu*”.

She had to drink water from an earthen vessel, to eat (her little food)¹ from a bowl made of leaves²: she has learned the news concerning her husband. (2)

The citizens³ felt pity. They had erected a *dharmasālā*⁴. The Queen dwelled (there) at ease. (3)

Having lived free from care⁵, when she heard the news concerning her husband, she announced, "I must commit *satī*". (4)

"Oh gentlemen, subjects of Helanṅgu, I have to commit *satī*!" The people shed tears. (5)

From there (Bijyālākṣmī) set out (in order to commit) *satī* (and) was brought to (the shrine of) the Vajrayoginī⁶. There she gave an offering (to the Goddess) of a stick of gold. (6)

There the chief of the village council and headman of Sakodeśa, Vīrasimha, made people beat drums (in front) of the Māi⁷. (7)

There she was received as a guest in the house of Harivīrasimha, the chief of the village council of Sakodeśa. (8)

From there she returned (to Kathmandu) and was brought to Caṅgu-Nārāyaṇa. There she gave an offering of a conch (which had its mouth on) the right⁸. (9)

From there she returned and was brought to (the shrine of) the holy Guhyeśvarī⁹. There she gave an offering of an umbrella of gold. (10)

From there she returned and was brought to holy Paśupatināth. There she gave an offering of a chowrie of gold. (11)

From there she returned and beheld her (dead) husband: having circum-ambulated him thrice, she bowed down to his feet. (12)

¹ *ālaṇ yāya* means "to take very little food" as after a period of fasting and on similar occasions.

² The Queen has now exchanged her precious vessels and plates for simple and worthless things, since a widow will give up all luxury.

³ I.e., the citizens of Helanṅgu.

⁴ In order to house her during her banishment.

⁵ *sukha dukha tanakā conā*.

⁶ The famous shrine of the Vajrayoginī near Sako in the eastern part of the Valley. Cf. song 89, v. 3.

⁷ The Vajrayoginī.

⁸ A very valuable and auspicious conch, since most conchs have their openings on the left hand side.

⁹ The well-known Guhyeśvarī-shrine near Paśupatināth.

From there she returned and was brought to (the shrine of) the Jyā-vāgīśvarī¹. There she gave an offering of a *tāyo*² (made) of a golden plate. (13)

From there she returned and posted orderlies at every doorway. "Nobody shall go to Kathmandu", she said. (14)

From there she returned and was brought to Hnavamghāt³. There the Queen wept, beating her breast. (15)

"The Kājī and the courtiers of Kathmandu would not allow me to see my (own) son. 'It is forbidden', they had said, 'it is an order'." (16)

"Come, King, come, my son Girivāna Yuddha Vikrama Śāha⁴! I want to seat you on my lap for a little while!" (17)

"Come, my daughter Lānithakum! Come and sit on my lap for a little while! I shall go (to commit *satī*) for the sake of your father." (18)

There, having looked at the face of his mother Queen Bijyālakṣmī, the Heir Apparent shed tears from his eyes. (19)

"Hāya, King! Hāya, my son! Do not cause trouble to your subjects! May you be able to strengthen your kingdom!" (20)

Queen Bijyālakṣmī mounted the wooden pyre⁵. (On her lips) the Queen took the name of Rāma. (21)

Bhīmasena Thāpā was Kājī, Bhīmasena Thāpā was Prime Minister (at that time). (The Queen) had to die a premature death. (22)

The Queen died. Everyone present shed tears from his eyes. (23)

96

During the reign of Rāṇa Bahādura Śāha (1777–1799 A.D.) a small-pox epidemic raged in the Kathmandu Valley. In order to protect his only son, Girivāna Yuddha Vikrama, from being infected, the King ordered his soldiers to drive all the children afflicted with small-pox out of the Valley. Girivāna caught the disease nevertheless, but survived. The poem is one of the most wide-spread and well-known songs in Nevārī.

¹ The shrine of the Vāgīśvarī in Svayambhū.

² See p. 160, n. 11.

³ In Paśupatināth.

⁴ Girivāna was the successor to Rāṇa Bahādura Śāha, but reigned only in name (1799–1816 A.D.), as his power was in reality usurped by the Prime Minister, Bhīmasena Thāpā, the actual ruler of Nepal during the first three decades of the nineteenth century. Cf. NEP II, p. 286 ff.

⁵ For general information on the practice of the *satī* in Nepal see MN II, p. 712 ff.

Oh Mother Śītalā, behold the (piteous) state of your people! (R)

It has never been heard of, never been seen (that) children with small-pox cannot be kept (in the country¹). It was the King's order. (1)

Nairs² were appointed to beat drums and, surrounded by soldiers, the children were driven out of the country. (2)

Holding food and pounded rice under their arms and carrying the children on their back, (the parents) had to cross the river Tāmā³. (3)

They led them away, carrying one child on the back, one child under the arm and dragging along a third child⁴. (4)

Having left⁵ Yaṁdeśa⁶, they stayed (the night) at Khopadeśa⁷ to visit the shrine of Mother Tāleju. (5)

Having left Khopadeśa, they stayed (the night) at Banepā to visit the Caṇḍeśvarī⁸ shrine. (6)

Having left Banepā, they stayed (the night) at Palāṁco(k) to visit the shrine of the Bhagavatī.⁹ (7)

Having left Palāṁcok, they stayed (the night) at Dolāghāt¹⁰ to visit the shrine of Bhīmasena. (8)

Having left Dolāghāt, they stayed (the night) near the river Tāmā. (But) they had yet to cross the river Tāmā. (9)

Having left Dolakhādeśa, they arrived on the far bank of the river Tāmā to visit the shrine of Mahādeva. (10)

There was nothing to eat. There was nothing to wear. There was no place for me to rest. (11)

It was not with a whip, it was not with a cane, it was with a bundle of stinging nettles that (they) were beaten. They were surrounded by soldiers. (12)

¹ That is: "inside the Valley of Kathmandu".

² Nairs are regarded as outcasts in Nevar society and are often engaged as musicians.

³ = Tāmākhosi. Today this river is usually called Tāmākosi.

⁴ Lit., "one child".

⁵ *danā vanā*:, "having left after having got up (early)".

⁶ Kathmandu.

⁷ Bhatgaon.

⁸ The main deity of Banepa.

⁹ The famous shrine of the eighteen-handed Durgā, popularly known as the Palāṁco(ka)-Bhagavatī. The cult was introduced from Bengal.

¹⁰ A place very close to the Tāmākosi and generally referred to as Dolakhā(deśa); cf. v. 10.

We pray to Mother Kachalā, who brings forth the small-pox blisters, to Mother Śitalā, who fills them with water, and to Mother Bachalā, who carries off (the afflicted)¹. (13)

If this child survives, we shall release a pair of pigeons². We shall give offerings (to you³) of *dvāpho*-flowers of silver and gold. (14)

Having caught a cold, a child died at a place where no sunlight fell. The parents wept, beating their breasts.

We could not burn the dead child nor bury it in a pit. (Behold, oh Goddess), the (piteous) state of your people! (16)

Half of the child's (body) being seized by his mother, half of the child's (body) being seized by his father, (the parents) threw it down into the river Tāmā. (17)

Since the King had no *dharma*, he made (the parents) abandon their small-pox-(afflicted) children. They had to cross the river Tāmā. (18)

The people suffered much, when Raṇa Bahādura was King of Nepal. (19)

Oh Mother Śitalā, do not (afflict us)! Deliver the people, (we) beg you a thousand times! (20)

97

The streets and alleys of Kathmandu are crowded when its citizens celebrate Indrayātrā (Ne. Indraj°) in early autumn. The poem given below depicts the atmosphere of gay and frolicsome festivity which pervades the city during these days. The poem was composed during this century and the language is pure mod. Ne. Much of its special charm is due to the poet's skilful attempt to imitate drums and trumpets. For detailed descriptions of the Indrayātrā see NEP II, p. 53 f., NES, p. 358 ff., MN II, p. 670 ff. and FN, p. 128 ff.

In order to go and look at the Indrayātrā, let us, to whiten them, besmear our faces with good-smelling powder, let us put on make-up very accurately and place the three marks on our foreheads. Beautiful girls and handsome young men say, "I shall love you"⁴. (1)

¹ The three goddesses personify three stages of small-pox, namely 1) the formation of blisters, 2) the filling of the blisters with water, and 3) death.

² This is done as a sign of recovery: just as the bird is released from the cage, so the patient is released from his disease.

³ I.e., to the three goddesses.

⁴ Lit., "I shall go to you".

The girls go in front to the place where dances accompanied by drum beats can (best) be seen. The boys force their way (through the crowd) along to the place where the young girls are sitting¹. When (the girls) move, they (too) move; when (the girls) sit, they (too) sit². Hoping that (something favourable) will happen to them, they follow closely. (2)

“What kind of men are these? What kind of men are these? Usually they do not give anything away”. “Oh little girls, take whatever you like! Take also *tāyos*³, *tukicās*⁴ and *bicakanis*⁵ and hang them up shining in clusters”⁶. (3)

“I have two daughters, they know how to weave and (to do) other leisure occupations (and know) how to read. They know how to weave⁷ a *halaṃ gvalaṃ*⁸.” “Look, those gentlemen are joining (us now)!” *huku muku, tuku muku*, (thus) the drums sound. (One) drum sounds *do cāṃ*⁹. (4)

It has holes; however much we beat it ... There is a stupid Yogin from the burning-place. There are girls, haughty¹⁰ and artful. “The *mvāhālī*¹¹ is blown (straight) into my ear-clips!” “Blow, blow! Cough” — (making another cough¹²)—“and blow!” “(My) ears cannot hear.” (5)

The Yogin does not look with his eyes¹³. *tuku muku*, (thus) the drums sound. The girls, moving their buttocks to and fro, know how to gladden the men. The girls, turning their head, know how to kiss. (6)

Let (the musicians) blow the *mvāhālīs* as long as there is day-light! Sound the drums as long as there is day-light! *tuku muku*, (thus) the drums sound. (7)

98

On the occasion of Gāyātra and similar festivals small groups of peasants and workers (*jyāpu*) wander from tol to tol voicing their criticism of everyday

¹ Or, standing.

² With *vaṃsāṃ vaṃ vaṃsāṃ vaṃ* the poet imitates the blare of the trumpets.

³ See p. 160, n. 11.

⁴ See p. 155, n. 11.

⁵ See p. 161, n. 1 (= *bijakani*).

⁶ This verse-line, too, imitates the sound of trumpets.

⁷ Lit., “to weave and to produce”.

⁸ The *halaṃ gvalaṃ* is a special kind of textile. These words, spoken by a proud father, are, of course, an invitation to would-be suitors.

⁹ That is: “is untuned”.

¹⁰ I.e., they behave like mistresses.

¹¹ A small-size trumpet.

¹² Since the trumpet is blown directly into her ears, a girl sneezes and causes others to sneeze.

¹³ That means, meditates.

Never life in songs and poems which, because they are witty and shrewd, are highly appreciated by the public. The following is a specimen of this kind of popular poetry with its typical didactic and moralizing attitude. The song was composed by a Jyāpu at the beginning of the last century or possibly somewhat later.

Friend: as long as there is food and drink (in the house), a woman thinks herself big.

Friend: women who are not to our liking, will rebuke (us) again and again. (1)

Friend: It is impossible to get separated, it is difficult to get united. We will be entrapped by children and others¹.

Friend: she will always move with various bracelets and anklets on. (2)

Friend: She will drag the hem of her skirt, untied, (on the ground).

Friend: one should never marry an uneducated woman. (3)

Friend: the neighbours to the right and the left will sneer.

Friend: feeling ashamed as much as she can, her mind will feel dejected. (4)

Friend: she will not do the sweeping and other tasks of the household, she will keep dust and dirt.

Friend: she will let the vessels rust, leave them unwashed. (5)

Friend: she will hang up canopies of cobwebs and take care (of these cobwebs).

Friend: having spread dust as thick as one cubit, she will watch the dance of the fleas. (6)

Friend: backbiting (others with) true and false (statements), she will, (when necessary), send her husband out (to fight).

Friend: black pulses and bad rice² will (easily) glide down (your) throat. (7)

Friend: if her mother-in-law gives her (some) work, she'll delay it.

Friend: when she sits in the sun, turning from side to side, she'll look for nits and eat (them). (8)

Friend: when she moves, she will stamp on the ground and (thereby) loosen her hair-knot.

Friend: when she sits in front of the spinning-wheel³, she'll merely fall asleep. (9)

¹ *macā nacā* is an Ew. meaning "children and so on".

² *māyakem* and *pvākijā*, "pulses" and "rice of very bad quality", are fancy articles for a poor Jyāpu.

³ Lit., "having placed the spinning-wheel in front (of her)".

Friend: she will be unable to weave one length of cloth even after a year¹.

Friend: foolishly she will burn her clothes². (10)

Friend: for your fault in (having such) an unlucky wife, Lakṣmī will abandon your home.

Friend: at times when you own riches and servants, she will spend (money) extravagantly. (11)

Friend: she cannot make ends meet with (whatever) wages you bring.

Friend: make thorough inquiries before you bring a wife to the house! (12)

Friend: examine (her as carefully) as diamonds and pearls are examined!

Friend: tap³ her with care as (you do with) vessels bought from the potter!

Friend: forgive these words uttered by an ignorant (person)! (13)

99

Nāthism, which for a time was very wide-spread in Nepal, has always been fond of concealing its doctrines in numbers and riddles. There can hardly be any doubt that the enigmatic little poem given below either originated among Nepalese Nātha-Yogins or was at least strongly influenced by Nātha ideas. The analysis of the human body as attempted in our song is closely associated with the *kāyasādhana*, that is, the gradual purification of the body by certain exercises practised by these Yogins. — The poem is certainly not very old.

Oh King Mind, you are the Lord of the entire body. (R)

There are ten children⁴ (behaving) like thieves. There are two Queens, Hope and Despair. Take care of your children and wives and don't cherish egoistic self-confidence⁵. (Or) your kingdom will perish. (1)

There are nine doors⁶ serving as the enemy's entry. There are two Ministers, Subuddhi and Kubuddhi. While listening to the words of Kubuddhi, don't cherish egoistic self-confidence! The body is transient. (2)

¹ That is, even after the last month of a year.

² When warming herself in winter-time, she will sit too close to the charcoal brazier used for this purpose and thus burn her garment.

³ That is: "examine".

⁴ The five organs of perception (*jñānendriya*) and the five organs of action (*karmendriya*).

⁵ *ahaṃkāra*.

⁶ The nine openings (*kha*) of the human body, viz. the mouth, the two eyes, the two ears, the nostrils, and the organs of generation and excretion.

You pursue your policy with the assistance of the five Kājis¹. Sun and Moon² are the two witnesses. The provisions for the battle³ are but Good Deeds (*dharmā*) and Sin (*pāpa*). Nothing else can be taken with you⁴. (3)

Day and Night are the two messengers sent by King Yama. Ego-maker⁵ intends to fight the King (Mind). Having closed the doors (behind him) and having entered the city, he will destroy our kingdom. (4)

Your children, wives, Kājis and Ministers will run away to their places. You will receive the fruit of the work you have done. Your kingdom will fall to the enemy. You will be kept bound and confined. Who will (then) loosen (your fetters)? (5)

The sympathy of the speaker is with King Mind. Good and Evil, these two, will follow (us) closely. Perform good works, listening to the words of Subuddhi! Nothing else can be taken with you. (6)

100

The series of riddles stated in the verses below seem obscure and inexplicable. Though the poem is still fairly well-known, no Nevar was found who could explain what it meant. Presumably the song seeks to express in words the inconsistency of this world or to criticize a certain year of King Pārthivendra Malla's reign (1680–1687 A.D.).

The frog's (idea) of a joke is to seize the lion's mane. (R)

A fire broke out in the pond. The (fish) said (that) the fish will die. They said the fish will fly off. We have not been able to learn⁶ the meaning⁷. (1)

Wonderful⁸ (is) the meaning⁷ of the world now. The crows caused two elephants to fly away, (and they) cried out. (2)

(Somebody) brought along ants he collected in order to lick them. (Again and again) these people performed⁹ various beneficent acts. (3)

¹ The *jñānendriyas*.

² In Nātha texts, and yogic texts in general, the sun stands for creation, change and destruction (*Śakti*, *rajas*, *kālāgni*), the moon for maintenance and immortality (*Śiva*, *bindu*).

³ Death.

⁴ That is: "taken to the other world".

⁵ *ahaṃkāra*.

⁶ Lit., "to hear".

⁷ Or, "the year" (?).

⁸ *ajuguti*.

⁹ *li sāya*, "to follow", "to pour from one vessel into another", "to do repeatedly".

Wild dogs live on the steps of (Mount) Meru. Deer were made to dance. Two dogs barked. (4)

He was placed beneath the diamond-tree (and) trembled when he saw his own likeness¹. (5)

(This is) the year, when Pārthivendra Malla speaks. The goat said, I shall take the responsibility for looking after the elephants also. (6)

¹ *rūpa*.

APPENDIX I

List of rāgas and tālas

In this list, the sign (×) indicates that the *rāga* or *tāla* is given in some anthology; the sign (—) indicates that the *rāga* or *tāla* is not given.

Song	rāga	tāla	Pu	Bau	Mal	Mat	MS
1	kalyāna ¹	jati	×	—			
2	kolā (Mal: kaulā)	co	×		×		
3	svaratha	pra	×				
4	svartha	pra	×				
5	—	—	(Pu ¹)				
6	byāṃcali	co	×				
7	jayaśrī	co	×				
8	tilakāmoda virahani	co —	×			×	
9	kedāra	jati	×		×		
10	naṭa barāri	pra pra	×				
11	sihnājyā	—			×		
12	vasanta	jati	×		×		
13	dhanāśrī	jati			×		
14	dhanāśrī kedāra	jati jati	×			×	
15	āśāvarī (Mal: āsā ^o)	co	×		×		
16	śrī	caltī	×				
17	mālaśrī mālāsī	jati khajati	×			×	
18	bhajana	co	×				
19	kedāra	laṃ					×
20	vasanta	pra	×				
21	—	co	×				
22	bhajana	—	×				
23	—	—	—				
24	—	—	—				

¹ All terms are quoted as they have been printed or written in the Ne. anthologies and MSS.

Song	rāga	tāla	Pu	Bau	Mal	Mat	MS
25	vibhāsa	pra			×		
26	varāri	co			×		
27	—	—	—				
28	—	—				—	
29	—	—			—		
30	sihnājyā	co			—		
31	—	—			—		
32	—	—			—		
33	—	—			—		
34	—	—			—		
35	—	—			—		
36	—	—			—		
37	—	—			—		
38	—	—			—		
39	—	—			—		
40	—	—			—		
41	—	—			—		
42	—	—			—		
43	—	—			—		
44	—	—			—		
45	—	—			—		
46	—	—			—		
47	—	—			—		
48	vasanta	co	×		—		
49	sihnājyā	co	×		—		
50	sihnājyā	—	—	×	—		
51	kedāra	co		×	—		
52	—	—			—		
53	—	—			—		
54	—	—			—		
55	—	—			—		
56	—	—			—		
57	—	—			—		
58	sihnājyā	co	×		—		
59	sihnājyā	co	×		—		
60	puvāḍyā	pra	×		—		
61	—	—			—		
62	—	—			—		
63	vibhāsa	khaṃjati	×		—		
64	dhātu	pra	×		—		
65	ṭappā	laṃ	×		—		
66	khanajā	co	×		—		
67	bārahmāsī	laṃ	×		—		
68	vasanta	pra	×		—		
69	sihnājyā	co	×		—		
70	vasanta	vaṃ		×	—		

Song	rāga	tāla	Pu ³	Mal	Mat	Ba	MS
71	vasanta	pra		×	—		
72	vihāga	pra		×	—		
73	—	—			—		
74	—	—			—		
75	—	—			—		
76	—	—			—		
77	māluvā	laṃ	×			×	
78	vihaṃgadā	pra	×				
79	śrī	pra					×
80	kolā	pra (Ba: para)	×			×	
81	svaratha	pra	×				×
82	vibhāsa	laṃ	×			×	
83	sihnājyā	co				×	
84	sihnājyā	co	×		—	×	
85	vibhāsa	gada		×	—	×	
86	silu	palimāṃ (palemāṃ)	×		—		
87	sihnājyā	—	×			×	
88	—	—			—	—	
89	—	—				—	
90	sihnājyā	co	×				
91	sihnājyā	co	×		—		
92	sihnājyā	—		×	—		
93	sihnājyā	co			—	×	
94	sihnājyā	co			—	×	
95	—	laṃ	×				
	vibhāsa	laṃ				×	
96	kahukolā	para ¹				×	
97	—	—	—				
98	—	—	—				
99	nirguṇa	co	×				
100	kolā	co	×				
	bhajana	—		×			

¹ For *pra*.

APPENDIX II

Musical notation of Songs 1 and 81

Song 1

Transcription a

(♩ = 112)

ja - ye na - mo

śrī - Budd - ha bha - ga - bā - na

Lum-bi - nī - ba-na-sa bij - yā - ka

Bram - hā - na baṃ pu - ye - kā

Sa - ras - va - tī - na ba - sā lā - ye - kā

Bram - hā - na baṃ pu - ye - kā

Sa - ras - va - tī - na ba - sā lā - ye - kā

a - la - kā - pu - ra - yā ju - ju Ku - be - ra - na

dhana-dra-bye lā - ye - kā bij - yā - ka

Song 1
Transcription b

(♩ = 86)

Orig. pitch one fifth lower

Musical score for Song 1, Transcription b, in G major (one sharp). The score consists of ten staves of music. The first nine staves are single-line staves in treble clef. The tenth staff is a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The tempo is indicated as 86 beats per minute (♩ = 86). The original pitch is noted as one fifth lower.

Song 81
Transcription a

(♩ = 94)

nu - yo rā - nī

ī - śva - nī - yā ja - pa ta - pe

ya - ye tha-va put-ra

rā - ja - ku - mā - ra put - rī Kṛ-

śnā - ji - nī tha - va put - ra

rā - ja - ku-mā - ra put - rī Kṛ-

śnā - ji - nī ma - hā - rā - nī

sa - hi - ta - na ma - hā - rā - nī

sa - hi - ta - na ta - po - ba - na

vo - ne nu - yo rā - nī ā - vo

Song 81
Transcription b

(♩ = 150)

nu - yo rā - nī

ī - śva - rī - yā ja - pa dhyā - na

yā - ye nu - yo

rā - nī ī - śva - rī - yā

ja - pa dhyā - na yā - ye

(de) tha - va put - ra jā - liṃ - na ku - mā - ra

put - rī kṛṣṇā - ji - nī mai - ā

(de) tha - va put - ra

jā - liṃ - na ku - mā - ra put - rī kṛṣṇā -

ji - nī mai - ā ma - hā - rā - nī

sa - hi - ta - nam ma - hā - rā - nī

sa - hi - ta - nam ta - po - ba - na

va - nam nu - yo

rā - nī ī - śva - rī - yā

ja - pa dhyāna yā - ye

Note to the transcriptions

The musical examples give transcriptions of two songs: Nos. 1 and 81. Transcriptions 1*a* and 1*b* are both transcriptions of song No. 1, one of them being a vocal and the other an instrumental version. In the former, the singer commences with a hummed introduction. The latter version is played on the Western violin (with changed tuning). Transcriptions 81*a* and 81*b* are both vocal versions of song No. 81 by two different singers. The singers' voices are tense and nasal, and the melody lines are characterized by quick microtonal shakes, appoggiaturas, slurs between the tones, etc.

An accompaniment is used in two of the renderings transcribed. In 81*b* a pair of small cymbals repeats the rhythm pattern ♩ ♩ ♩ ♩ throughout. In 1*b*, towards the end of the transcribed, rhythmically rather free introduction, tempo and meter gradually become more regular, and the remainder of the piece (variations on song 1*a*, which keep fairly close to the song; not included in the transcription) is accompanied by a pair of drums (*tablā*/ *bāyāñ*).

The transcriptions do not purport to differentiate between "structurally important" tones and tones which "only" have an "ornamental" function. Concepts like "melodic skeleton" are often misleadingly ethnocentric, and their use may easily obstruct the understanding of a foreign culture's music. The differing use of small and normal-sized note-heads is only intended to help the notation to "look the way it sounds", as Jaap Kunst once expressed it¹.

Another problem concerns the melodic and rhythmic variations from stanza to stanza in the same rendering of a song. Various factors may operate here: conscious artistic invention, the effect of the text on the melodic line, false or incorrect singing, etc. To estimate the relative influence of such determinants is a rather complicated task which cannot be attempted in this context. In the absence of such an analysis, however, the summing up of the various stanzas into one "average melody" becomes arbitrary and founded on impressionistic judgements, with the result that the whole transcription may be misleading. To avoid this, I have chosen to reproduce the refrain and the first stanza of each song, regardless of what variations the singer may introduce later on.

[Inge Skog]

¹ See M. Hood, *The Ethnomusicologist*, New York 1971, p. 54.

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PART III

GLOSSARY

- aosara* (Skt. *avasara*) occasion, favourable place or opportunity 76,1.
- aṃga* (Skt.) 70,1.
- aṃgū* (Hi. *aṃgūṭhī*) ring 32,3; 46,1 f.; 87,12; 89,12 f.
- akāla* (Skt.)
^o*na* prematurely, untimely 95,22.
- akṣata* (Skt.) unbroken grains of rice 7,2.
- akṣamālā* (Skt.) 23,4.
- akh(a)barī* (cf. Hi. *akbarī*) in: *akh(a)-barīyā aṃgū* a (carved?) ring 32,3; 46,1 f.
- agādha* (Hi. *agādh*) very deep, unfathomable 12,3.
- Agñideba*
^o*na* 1,2.
- acara* (Skt.) 5,14.
- aceta* (Skt. *acetas*, Hi. *acet*) senseless, insensible
aceta juya to be insensible, as in a swoon, *a° jī juyā* 49,2.
- ajala* (Skt. *añjana?*) collyrium 29,4.
- aja:salā* (Skt. *añjana?* + *śalākā*) box containing collyrium and the stick used for applying it 32,4.
- ajīmā* grandmother
^o*yā* 59,3.
- ajugati, ajuguti* (Hi. *ajgut*) wonderful, strange, surprising 75,1; 100,2.
- ajūsvām* a flower 67,1.
- ajñānī* (nom. sgl. of Skt. ^o*in*) 4,4; 24,9; 78,6; 89,18;
^o*yā* 19,2;
^o*na(m)* 56,6; 98,13.
- atī* (Skt.) 5,2; 21,4; (*atī*, metri causa) 23,3; 30,3; 31,1 f.; 34,3; 39,3; 40,3; 47,4; 50,1; 50,5; 51,1; 68,1; 68,3; 74,3; 75,R; 80,1 ff.; 83,2; 83,15; 84,11; 84,16 ff.; 84,42 ff.; 84,49; 84,60; 85,4; 86,2 f.; 89,1; 90,1; 93,9; 94,8; 94,14 f.; 96,19;
- atina* 2,R; 2,3; 9,1; 11,6 f.; 14,1; 17,4; 33,R; 48,1; 50,3; 80,2; 83,23; 84,51.
- at(t)ara* (Hi. *atar*) scent (of flowers), perfume 40,6; 42,3; 68,2 f.;
^o*yā* 53,2.
- atyanta* (Skt.) 87,17.
- athira* (Skt. *asthira*) not stable, not permanent, transient 80,R; 91,8.
- athem* easily, without any effort or difficulty 23,5.
- adabhṛta* (Skt. *adbhṛta*) wonderful, marvellous, strange 88,15; 89,5
- adharma* (Skt.)
^o*sa* 19,2.
- adhika* (Skt.) 41,4.
- adhipati* (Skt. *ādhipatya*) supremacy, lordship 9,4; 61,4.
- adhīna* (Skt.) 76,3.
- ana* (cf. Tib. [*de*].*na*) there, then 3, 3; 13,2 f.; 21,5; 45,2; 62,4; 71,2; 76,1; 80,3; 90,4; 95,6 ff.; 95,15; 95,19; 95,23;
- anam niseṃ* from there 87,19; 95,6; 95,9 ff;
- anasa* there 89,2.
- anaratha* (Skt. *anartha*) offence, bad behaviour 53,R.
- anātha* (Skt.) 1,6; 8,1; 10,R; 63,7; 77,3; 82,5;
^o*yā* 8,1.
- anārya* (Skt.) 25,2.
- anītya* (Skt.) 99,2.
- anuttara* (Skt.) 2,5.
- ane* = *aneka* 24,6;
anenepiṃ (= *anekapani*) 38,2.
- aneka* (Skt.) 5,3; 8,3; 12,2; 16,3; 20,7;

21,2; 23,1; (*'neka*) 23,5; (*'neka*)
23,7; 25,4; 71,2; 80,1;
anekai (metri causa) 23,2.
anega = *aneka* 73,4; 75,1; 84,2; 84,9;
84,27; 84,36; 84,53; 84,57; 88,8;
88,12; 92,3.
anegu = *aneka* 86,17.
antardhāna jūya (Skt. *antardhāna* + *j°*)
to disappear
a° juyā 83,17.
annadāna (Skt.) 11,5.
apamā mango-tree(?)
°sa 41,3.
apayaśa (Skt. *°śas*) discredit, disrepute,
disgrace 48,4.
apasam cone to take to fasting; see also
abasaṃ
a° cvanā 43,2.
apasarā Apsaras 84,40;
apasarāgaṇa 4,2.
apāra, apāla (Skt. *apāra*) 5,6; 29,2; 68,1.
apuruṣa = *puruṣa* 84,6; 84,31.
apsarā (nom. sgl. of Skt. *apsaras*) 23, 6.
abakāsa (Skt. *avakāśa*) place, oppor-
tunity 71,2.
abatāra (Skt.) 5,7; 24,9.
abadhāna (Skt.) 85,R.
abalā (Skt.) 51,1; 52,2; 58,3;
°na 58,6; 58,8;
°va 71,1;
°yā 65,2; 66,3.
abali a part of the female dress(?),
an ornament(?) 29,5.
abaśya (Skt.) 86,14;
°na(m) certainly, surely 56,1; 86,4.
abasaṃ (Skt. *upoṣaṇa*) fasting 86,24;
see also *apasam* (cone), *uposana*
(cone)
°yāta 86,24.
abasara (Skt.) 76,4;
°sa 3,3.
abīra (Hi. *abīr*) a red powder used
during the Holi festival 68,2; 70,2.
abu, abuḥu father 33,R; 59,3.
abela (Skt. *avelā*) wrong time
°sa 52,1;
abela cāyā feeling that this is the
wrong time, untimely 94,12.
abhaya (Skt.) 8,1.

abhimāna (Skt.) 20,1.
amaṅgala (Skt.) 87,R.
amābāsyā (Skt.) 50,6; 94,20.
Amitābha 8,1; 9,2; 24,1.
amṛta (Skt.) 72,2.
amoghapāśa (Skt.) 8,1.
ayale (= *aya* + *re*) part. of address;
cf. *āya* and *re* (*le*)
84,3 f.; 84,7 f.; 87,2 f.; 87,4 ff.;
87,10 ff.; 87,14; 87,19 f.; 89,9 ff.;
89,13 f.; 89,16; 90,2 f.; 94,4; 94,6;
94,10; 94,12; 94,16.
aruṇa (Skt.)
°yā 8,1; 24,2.
Aruṇa 52,7.
artha (Skt.) 83,26.
ala: (< *alaka, alakha*; Skt. *alakta*) red
lacquer 28,4; 57,2.
Alakāpura (Skt.)
alasi (Skt. *ālasya*) laziness, idleness 6,3.
aṣṭamī (Skt.) 93,1;
°yā 43,3; 91,10;
°saṃ 23,9.
aṣṭamībrata (Skt.) 79,4.
asahalape (Skt. *a* + *sah-*) not to be able
to, not to put up with
asahala 15,1 ff.
asāra (Skt.) 20,7.
aḥaṃkāra (Skt.) 3,2; 99,1 f.; 99,4.
ahīta (Skt.) 51,3.
ā: (< *āva*), *ā*: *lā* now 65,1.
āo now; cf. *āva* 73,2; 83,13; 83,21; 88,4;
88,7; 89,6.
ākāśa, °sa (Skt.) 1,4;
°na 58,6;
°yā 88,20;
°sa 91,9.
ākāśa see *ākāśa*.
ākḥara see *ākḥala*.
ākḥala, °ra (Skt. *akṣara*) a letter; the
art of writing and reading 88,1;
97,4;
°na 84,4;
°naṃ 61,4;
°yā 85,1.
āḥu grandfather 59,3.
ājñā (Skt.) 84,36; 84,52; 91,8;
ājñā jūya to say (used only of impor-
tant persons)

- ā° jula* 79,4; 83,3; 83,13; 83,15;
 84,13;
ā° juse 84,58.
ātāpati bowels, intestines 21,3.
ātāputi bowels, intestines 17,3.
ātāhana cone to become bewildered, to
 remain bewildered, to be at a loss
ā° evana 84,20.
ādi (Skt.) 23,2; 23,6; 84,23;
°na 12, 2; 25,3; 84, 20;
°pani and the others, and the other
 people 84,57; 84,61.
ādhāra (Skt.) 56,5.
ānanda (Skt.) 3,4; 70,3;
°na(m) 11,3 f.; 82,3; 84,16; 84,59;
 84,61; 93,8; 93,11; 95,3 (comfort-
 ably, at ease).
ānandarasa (Skt.)
°na 1,4.
ānandarūpa (Skt.)
°m 5,1.
ānandādi (Skt.) source of bliss 24,4.
āpā much, many
āpā āpā much more, many more
 18,2.
ābale now 56,2.
ābā one's father's elder brother (often
 used in addressing elderly men)
 88,9.
āma this 84,3 f.; 84,7; 87,12; 89,15;
 91,4 ff.; 92,9; 94,9 f.; 94,19;
°naṃ 84,7.
āmalita up to that much, so much,
 that much, so 93,8; 94,13 f.
āmāju (*āmā* + *°ju*) mother (also used as
 polite address to women) 42,R;
 84,3 f.; 84,7; 90,3;
°naṃ 42,4 f;
°yā 42,4.
āya part. of address; cf. *ayale* 88,9;
 88,11; 88,14 ff.
āyu (Skt.) 6,1.
ārati (Hi. *ārti*) swinging or burning of
 lamps in front of an image 7,1.
ārambhaṇa (Skt.) 83,5.
ārādhana yāya (Skt. *ārādhana* + *y°*)
 to acquire
ā° yāta 83, 16;
ā° yānā 83, 16.
ālam yāya to commence a fast, to take
 very little food, to eat little 95,2.
āliṅgana (Skt.) 94,15;
ā° cone to embrace 94, 13.
ālu (Hi. *ālū*) potato 45,2;
°m 45,2.
āva now; cf. *ā:*, *āo* 20,3; 25,2; 49,5;
 58,2 f.; 68,2; 81,1 ff.; 82,R; 82,2;
 87,4; 87,6; 87,15; 90,3; 94,11 f.
āvāju aged man (often used in address-
 ing an unknown elderly person
 who looks older than one's father)
 87,19.
āsā (Skt.) 2,6; 10,R; 15,2; 16,3 f.; 19,5;
 49,1; 67,6; 69,2; 99,1;
°na 8,1; 24,8; 59,2; 63,6; 67,5.
āsākutī (?) mean, miserly 56,4.
āsikha (Skt. *āsis* + *kha*) blessing,
 benediction 11,9.
āsrama (Skt.) 11,1.
āsvina (Skt.) 67,4.
āṣāḍha (Skt.) 50,6; 67,2; 94,20.
āsa, āse wait! 34,1; 94,17.
āsakata(?) (Skt. *āsakta*) fond, en-
 amoured 37,1.
āsā = āśā 97,2;
°na 72,1.
āhāra (Skt.) 11,4.
iku thiku to and fro 97,6.
ikuya to feel dizzy
ikusya 88,9.
ijata (U. *izzat*) honour, dignity 93,6 f.
Itumbahāla 35,3.
Indra
°na 1,4; 83,6; 83,17; 83,22;
°yā 83,16.
indrajātrā (Skt. *°yātrā*) name of a
 festival in honour of Indra 97,1.
ipim (mod.) they 38,2.
*iya*¹ to touch, to rub (off)
itu ila 52,4;
itu ise 94,5.
*iya*² to collect, to search for
itu ise 93,7;
iyā 98,8.
iyake (caus. of *iya*¹) to cause to touch,
 to cause to rub; to touch, to rub
 55,2.
ilām canopy 98,6.

iśrā (U. *iśārā*) sign, hint, wink 43,3.
iṣṭa (Skt.) beloved, darling
 ^ocā 30,2.
iḥaloka (Skt.) 6,5.
iśvara (Skt.) 2,6.
iśvari = *iśvara*
 ^oyā 81,R.
iśvari (Skt.)
 ^onaṃ 79,4.
*u*¹ that 71,1;
 ugu 84,33; 89,11;
 uguli 84,5 f.; 90,4.
*u*² = *uti*
 u jība the same life 72,3.
uini, *uyini* mad woman 20,1; 40,2;
 62,1; 66,2; 67,4; 75,2; 90,3.
ukhe tukhe here and there, hither and
 thither 57,2.
ucita (Skt.) 51,3.
ujum daya, *ujum dayake* (resp., used
 of important persons) to say, to
 speak
 ^u^o *dayake* 94,8;
 ^u^o *dayā* 94,9.
ujhāna (Skt. *udyāna*) grove, park
 ^osa 80,1; 84,10; 90,4.
utapatti (Skt. *utpatti*) arising, produc-
 tion 80,3.
uti as much as; like, just as 6,1; 15,4;
 27,R; 31,2.
uttāpa (Skt.) 51,3
uttāpanase vaya to feel hot
 ^u^o *ola* 88,16.
utpatti (Skt.) 5,7.
uthema same, alike 76,R.
udāsa (Skt.) sorrow 41,1.
uddhāra (Skt.) 8,R; 11,6; 82,5; 92,R;
 92,11; 96,20.
uma complexion 2,1; 5,4; 5,8; 5,10; 8,1;
 8,3; 14,1; 22,1; 39,1; 90,1.
unamatta (Skt. *unmatta*) intoxicated,
 drunk 70,R.
upakāra (Skt.) 24,6 (perhaps erroneo-
 usly for ^ocāra); 63,4; 80,R; 100,3.
upacāra (Skt.) 24,6.
upadeśa (Skt.) 83,3.
upadraba (Skt.) 84,35.
upamā (Skt.) 5,4; 26,1.

upahāsa (Skt.) 98,4.
upāya (Skt.) 41,R; 51,R; 63,7.
uposana (Skt. *upoṣaṇa*) fasting
 ^u^o *cone* to fast 92,10.
uphala, *uphola* (Skt. *utpala*) the blue
 lotus 29,3; 67,3.
uphola see *uphala*.
umera (U. *umr*) age 69,3.
uya to burn (tr.) 96,16.
uyini see *uini*.
urji(*m*) order
 urji ma du there is no order 95,16.
*ule*¹ to uncover
 ulāo 88,10.
*ule*² see *cākala* (*uya*), *cāka* (*uya*).
uli that, so many 18,3.
ulita that (much), so many
 ulitaṃ 23,7.
uvāṇa (Hi. *ubhāṇā*?) to excite, to
 raise 20,1.
ṛtu (Skt.) 41,1;
 ^osa 67,3 ff.
ṛddhi (Skt.) 61,R; 92,2.
ṛṣi (Skt.)
 ^oyā 83,3; 83,24.
ṛṣiśvara (Skt.) 83,1;
 ^ona 83,17.
e interj. 46,1 f.
ekādaśi (Skt.) 11,8; 15,2; 92,10.
ekānta (Skt.)
 ekāntana alone 86,27.
Airābata 22,1.
*o*¹ (< *oha*) silver
 oyāgu 96,14.
*o*² = *va* 5,12; 41,5; 50,2; 58,5; 58,7;
 73,4(?); 75,1 f.; 76,2; 85,4;
 oo 52,5; 73,R;
 ona 75,2;
 osa 50,4; 52,5; 73,2; 85,1; 88,10;
 88,17; 88,19;
 osapolayā (resp.) 89,18;
 osayā 50,1; 88,10; 88,20;
 ohma 50,2; 50,5; 50,R f.; 90,R;
 ohmayā 29,4; 76,4.
o yāya ma siya not to know what to do
 o y^o ma siyāva 84,43.
oo interj. 88,9.
ona see *vana*.
oya see *vaya*.

oṣadhi (Skt.) 83,16.
oṣibam (*osi* <Skt. *uṣas*?) in:
oṣibam puya to do the morning
 sweeping 88,13.
oha silver
°yā 29,5 f.
kaṃ (<*kāmṭā*) thorn 53,2.
kaṃkālī (Skt. *°la*) skeleton 18,1;
°na 18,1.
kaṃṭha possibility, ways and means
 56,5.
kaki a comb
°cā 32,5.
kacamacā quarrel, trouble 18,1.
kaci (Hi. *kaccā*) raw, unripe 45,2; 59,8;
 69,3; 93,5;
kacikana 69,2.
kaciṃgala thorn, thorny material(s)
 collected as dirt to be thrown
 away 98,5;
nugala k° jula my mind became
 uneasy 94,11.
kaci small-pox 96,1 ff.; 96,18.
kacimacā a child afflicted with small-
 pox 96,1 ff.; 96,18.
Kacchapāla 24,1.
Kachalā one of the three small-pox
 goddesses 96,13.
kaṭaṭataṃ onomat. 21,2.
kataka neighbours; cf. *nanikataka*
°na 98,4.
katu spool 28,1.
katu tine to press 17,3.
kathā (Skt.) 3,3; 82,5.
kathu (Skt. *kaṇṭha*) neck
°sa 84,39.
*kane*¹ to tell, to speak
kaṇo 84,33;
kana 84,6; 84,52;
kane 29,4; 41,R;
kanyā (Bhatgaon dialect) 25,2.
*kane*² to open (of eyes, flowers, etc.) 49,3;
kase 21,3; 84,11;
keleheṇa kane to open slowly, to
 half-open, *kelehana (mikhā) kanā*:
 (<*kanāva*) 34,3; 74,3;
silī silina kane to half-open,
silī sil° kañāo 5,2.

*kane*³ see *bhoyabhaya kane*.
kanakakuṇḍala (Skt.) 8,2.
kanakamatuka (Skt. *°mukuṭa*) golden
 crown
°sa 8,2.
Kanaphaṭā a Kanphaṭā Yogin 37,3.
kantha (Skt. *kaṇṭaka*, Hi. *kāmṭā*)
 thorn
°yā 31,3.
kanyā (Skt.) 83,1; 83,17;
kanyā dāna biya to give away in
 marriage 83,1; *k° d° bila* 84,43;
kanyā biya to give away in marriage
 84,17; 84,19.
kaṇṭa (Skt.)
na 42, 3; 74, 2.
kaṇṭī (nom. sgl. of Skt. *kaṇṭin*)
 tricky, cunning, deceitful 25,R.
kapāla (Skt.) head, forehead 29,2;
 83,27;
°sa 39,1; 44,4.
kapūra (Skt. *kar°*) camphor 51,2.
kabasi room at the top of the house; cf.
kasi 87,10.
Kabīrakumāra 79,1.
kabīndra (Skt.)
°drai (*ai metri causa*) 23,2.
*kamala*¹ (Skt.)
°sa 13,1.
*kamala*² (?) perhaps to be read as
karama 11,2.
kamāi (Hi. *kamāi*) action(s); income,
 wages
°na 58,5; 98,12.
kampamāna (Skt.)
kampamāna juya to tremble, to
 quake, *k° jula* 100,5; *k° juse* 83,27.
*kaya*¹ to strike, to hit
kava 20,6;
mūrchāna kaya to faint, to swoon,
m° kala 84,12; *m° kayāo* 89,17;
rogana kaya to contract a disease,
r° kayāo 83,25.
*kaya*² = *kāya*¹
kayayā 49,3;
kayā 42,5; 45,2; 56,1; 56,3; 86,26;
 92,8; 98,13; 99,3;
kayāva 77,2;
kayā: (<*kayāva*) 84,29;

kayāo 83,27 f.; 88,3.
kayatā loin-cloth 91,5;
^o*sa* 91,6.
kara (Skt.)
kara jori/jvari (Br. *kara jori/jori*)
 having joined one's hands, joining
 one's hands 7,4; 18,5; 22,4; 52,5.
karāṇa = *karṇa*
^o*sa* 8,2.
karatī (from Skt. *kṛt-*, to cut?) a cut-
 ting instrument, a saw 83,27.
karama (Skt. *karman*) 42,4; 89,14;
^o*yā* 47,4; 78,R;
^o*sa* 20,1; 20,3; 56,6; 64,4; 77,R;
 82,3.
karuṇā (Skt.) 19,1; 24,10; 67,R; 73,4;
 80,3; 92,11;
^o*na* 8,2; 54,2; 61,3; 66,3; 90,6.
karuṇānīdhāna (Skt.) 8,2.
karuṇāmaya (Skt.)
^o*na* 8,2; 11 R.
karṇa (Skt.)
^o*ṇ* 5,3.
karma (nom. sgl. of Skt. *karman*) 59,3;
 74,2; 86,29.
kalam kāya to take between the legs
^k^o *kāse* 21,5.
kalabala (Skt. *kara*^o) "hand-force",
 physical force 65,1.
kalalī basket(?)^{*} 44,3.
kalaha (Skt.)
^o*naṇ* 47,3.
kalā: (< *kalāta*, Skt. *kalatra*) wife 35,5.
kalācandramā (nom. sgl. of ^{*}Skt.
^o*dramas*) crescent 23,3.
kalāta (Skt. *kalatra*) wife
^o*na* 91,2 f.
kalī (Skt.) sin, difficulty, pain, evil,
 Kali-Yuga 15,5.
kalli (heavy, big) anklet 34,R;
^o*yāgu* 34,1.
kavaṇ (< *kavana*) skeleton 18,2.
kavana skeleton 17,1.
kasi room at the top of the house;
 cf. *kabasi* 62,1.
kastūri (Skt.) musk 70,2.
kahnasa tomorrow 94,4.

^{*} Cf. mod. *kalā*., basket.

kā thread 56,3; 60,6.
kājī (Hi.) (revenue) officer, courtier,
 head of a council (also used as a
 title) 84,32; 84,34; 93,11; 95,16;
 95,22; 99,3; 99,5.
Kānha, *Kānhu* (Br. and Mai.) Kṛṣṇa
 65,2; 71,R; 74,R;
^o*va* 68,R.
kāpa: (< *kāpara*, Hi. *kaprā*) cloth
 98,10.
Kāpotala-parbata Mount Kāpotala
^o*sa* 12,3.
Kāma 58,8.
*kāma*¹ (Skt.)
^o*na* 51,3;
^o*yā* 49,2; 51,2; 68,1;
^o*yāgu* 58,4;
^o*sa* 93,9; 94,8.
*kāma*² (Hi. *kām*) work, composition
 58,8.
Kāmadeba 63,7; 84,8.
kāmanā (Skt.) 72,4; 83,26 (= *kāma*);
^o*na* 84,1.
kāmanārūpa (Skt.)
^o*ṇ* 5,1.
*kāya*¹ to take, to accept; to fetch 7,1;
 50,3; 53,4; 74,1; 86,13; 86,23;
 86,26; 86,28; 87,3; 87,8; 87,10;
 89,14; 91,7; 93,6 f.; 94,7; 98,3;
kā (< *kāva*) 55,1;
kā 56,1; 97,3;
kāo 83,9; 83,11; 83,26;
kāva 20,R; 81,4; 94,16; 94,19;
kāyā 88,15;
kāyu 39,3;
kāye 93,9;
kāla 22,3; 60,7; 83,1; 87,11; 94,15;
 94,19; 95,21;
kāse 31,1 f.; 44,3; 47,1; 51,2; 59,8;
 66,3; 83,6; 83,16 f.; 83,19; 84,27 f.;
 84,30; 84,58; 86,21; 86,28; 94,2;
 94,5; 94,17;
kāhune 91,5;
nāma kāya to invoke 25,3;
nāma kāla 95,21;
nāma kāse 64,10; 83,23; 84,22; 92,1;
 92,11;
nāma kāsyā 10,3.
*kāya*² to poison

kānā: (< *kānāva*) 63,7.
kāya son 2,R; 75,R; 87,1 f.; 87,11;
 89,4 ff.; 89,17;
kāyanam 87,13;
kāyapani 3,3;
kāyayā 87,1 f.; 87,11 ff.; 89,1; 89,5;
 95,16;
kayayāta 89,6.
kāya-putā sc., son 87,1; 89,10 f.
kāyamacā "son-child", son 59,2; 59,4.
kāraja (Hi. *kāraj*) work, action
 °na 71,1; 76 R;
ma khugu kāraja an evil action
 91,6.
kāraṇa (Skt.), °na 89,11; 94,11;
 (*samsārayā*) *kāraṇa* for the sake (of
 the world) 94,1; (*thaniyā*) *kāraṇa*
 for (today) 94,3;
 (*chana babāyā*) *kāranasam* because
 of (your father) 95,18.
mebatā kāraṇa ma for no other rea-
 son 94,7; 94,13.
kārtika (Skt.) 67,4.
*kāla*¹ (Skt.) time 6,2.
*kāla*² (Skt.) code-cipher for "three"
 12,4.
Kālikā = *Kālī* 17,R.
Kāliya name of a Nāga 12,2.
Kālī 18,4;
 °m 18,5.
Kāśī 35,1; 35,7.
kāsā (noun, from *kāya*¹) the invoca-
 tion of a name 16,4.
kikim
sva sva kikim look carefully 4,2.
kicota shadow
 °nam 84,11.
kijā younger brother 59,7; 77,1; 86,21.
kita if not, otherwise 83,10; 83,20.
kitake to cover, to hide 92,6;
kitakāva 84,11.
kinnari (Skt.) 23,6.
kipā reflexion 94,15.
kiya to cut; to carve
kijā 34,R;
kijāva 80,4.
kisāni (Hi *kisān*) peasant
 °na 11,2.
kisi elephant 21,5; 22,1; 82,2; 100,2;

°yā 100,6.
kīrti (Skt.) 91,8.
*ku*¹ small load consisting of eatable
 things for a light meal 93,1.
*ku*² cubit 60,6; 62,3; 91,7;
kuchi 98,6.
ku take to throw down
ku takāva 96,17.
ku tine to fall down
ku tina 84,39.
ku buya to carry (on the head)
ku buyāva 93,1.
kuṁ smoke
 °na 21,1.
kuceta (Skt. °as) wicked, (one) having
 a wicked mind 85,2;
 °na 84,18 f.;
 °hma 84,15.
kuje(?) 23,9.
kuṇḍala (Skt.)
 °m 23,4.
kuti down
kuti vane to fall down, *kuti ona* 88,2;
kuti onagu 88,3;
kuti vaya id., *k° vayā* 10,2.
kuti kuti thaya to cut into pieces
k° k° thayāna 17,3.
Kutideśa 89,2 f.
kutiya (from Skt. *kuṭi*) a small cottage
 29,1.
kune to imprison, to confine
kunā 99,5.
kubuddhi (Skt.) 84,19; 84,46; 99,2;
 °yā 99,2.
kumatī (Skt. °ti) having an evil mind
 35,1.
Kubera
 °na 2,1.
Kumāra 69,5.
kumārī-keṭi maids of the court 86,23;
 86,26.
kumhā: (< °hāra, Hi. °r) potter
 °yāke 98,13.
kuya to protect
kuyā 92,7.
kuyake (caus. of *kuya*) to cause to
 protect
kuyakā 1,4.

kula small water-channel in a rice-field 93,2.
kulakṣimī (from Skt. *ku* + *lakṣmī*) un-fortunate, bad 98,11.
kulī kulī curly 2,2; 18,2; 35,2.
kulī taya to curl, to be curled
k° tayā 17,4.
kuśa (Skt.) 84,19.
kuśalabārtā (Skt.) 89,7
kusā umbrella (made of leaves) 92,5;
 92,7; 93,1 f.;
°na 92,7.
kusi flea 98,6.
kū class-marker
chakū 56,3.
kṛtāratha (Skt. *kṛtārtha*) one who has accomplished his purpose 83,15.
kṛpā (Skt.) 18,5; 20,8; 23,7; 90,6;
°na 68,4;
°nam 11,9; 23,1.
Kṛṣṇa 66,R; 67,R;
°juyā 65,R; 70,1;
°yā 25,4; 76,4.
kṛṣṇa (Skt.) 58,8;
kṛṣṇaḥ (*ḥ* metri causa) 23,9;
kṛṣṇayā 50,6.
kṛṣṇapakṣa (Skt.) 91,10; 94,20.
kṛṣṇā (Skt.) beautiful young woman 36,3.
Kṛṣṇājini 81,1; 82,3.
ketakisvāna a *ketakī*-flower, a flower of the *Pandanus odoratissimus*
kanakake° a golden *ketakī*-flower 8,2.
ketī see *kumāri-ktī*.
kene,¹ *kyane*¹ to show, to show oneself, to exhibit (sometimes used as aux. vb. in compound verbs) 64,6;
 94,17;
keṃva 92,8;
kena, *kyana* 45,2; 50,5; 54,1; 84,40 f.;
 84,55;
kenā: (< *kenāva*) 32,2 ff.; 63,6;
kenyā 25,R (Bhatgaon dialect);
kesya 5,1;
josī kene to consult an astrologer 86,3, *j° kenā* 86,3;
polā kene to disclose 94,8;
baidya kyane (cf *Hi kisi dāktar ko*

dikhānā) to consult a doctor,
baidya kyanā 24,6.
*kene*², *kyane*² to catch, to entrap, to entangle
kena, *kyana* 20,2; 34,3; 54,R; 54,2;
kenā: (< *kenāva*) 63,6;
kenyāva 72,3;
kenyu 98,2;
kyamḥma (mod) 45,1
kenake (caus. of *kene*²) to cause to catch; to catch, to entrap
kenakā 59,6.
keba, *kyaba* garden
kebayā 88,16 ff ;
kyabe 53,1.
*kebalā*¹ (*keba* + *la*) garden-path
kebalana 88,7.
*kebalā*², *°ra* (Skt.) 67,5;
°na simply 71,3.
kelehana, *kelehena* enticingly 34,3;
 74,3.
keśa (Skt.)
°ṇ 5,4.
kesari (Skt.) a flower
°yā 53,1.
kai small-pox blister 96,13.
ko, *koṇ* a special kind of drum 84,42.
ko khāya to put on (a necklace etc.), to hang around one's neck
ko khāyāo 84, 27;
ko khāse 14,2.
ko khāyake (caus. of *ko khāya*) to make (somebody) put on (a necklace etc.), to throw around (somebody's) neck, *ko khāyakāva* 90,5.
ko khāsā, *kva khāsā* (noun, from *ko khāya*) a thing which is put on 16,4.
ko chuya, *kva ch°* to bend down
kva chunā 86,73.
ko joya to fall down
ko ma jo 96,15.
ko tuke, *kva tuke*
mana kva tukā juya to feel dejected,
m° kva t° juyu 98,4.
ko phāya to throw down
ko phānā 84,27.
ko bṛāya to run down, to plunge down (into) 12,3;

ko *bvāka* 52,4.
ko soya, *kva svaya*, to look down 89,15;
kva svava 32,1;
kva svayā 87,8;
kva svayām 95,1.
kokila (Skt.) 12,2; 68,1; 81,5;
^o*yā* 5,4; 40,4; 41,2.
kokha, *kvakha* a crow
^o*na* 87,10;
^o*nam* 100,2;
^o*yā* 87,10.
koṭi (Skt.) 13,3.
koṭhā see *kothā*.
kotavāla (Hi. *koṭpāl*) officer-in-charge
of a castle, superintendent of a
palace 83,7.
kothā, *koṭhā* (Hi. *koṭhā*) room 38,1;
46,R ff.: 55,4;
koṭhām (mod.) 86,27;
kothācā 30,2;
kothāna 59,5;
kothāy (mod.) 62,4;
kothāsa, *koṭh°* 60,2; 86,27; 88,12.
Ko:ne name for the Southern part of
Kathmandu, "the Lower Town"
^o*yā* 35,6.
kola powder, make-up (made of roasted
rice, which is pulverized and per-
fumed)
^o*na* 97,1.
Kolakhu 42,5.
koparā a pot 86,26.
Koyanā
^o*yā* 92,2.
kosa(m), *kvasa(m)* below, under, be-
neath 9,4; 19,4; 21,6; 43,1; 60,8;
84,38; 88,9; 88,17; 88,19; 100,5;
kve 45,2.
kohā(m), *kvahā(m)* down, downwards
83,12; 84,15; 84,24; 84,40.
Kohiti name for the Southern part of
Kathmandu, "the Lower Town"
35,6.
kautuka (Skt.) 84,41.
kvakha see *kokha*.
kvasa bone 17,2.
kvahā(m) see *kohā(m)*.
kyake to strike
kyakala 45,2.

kyane see *kene*.
kyaba see *keba*.
krodha (Skt.) 84,51.
kva see *ko*.
kvākvā yāya to tap with the forefinger
k° yāyām repeatedly, again and
again 98,1.
kve see *kosa(m)*, *kvasa*.
kṣaṇamātra (Skt.)
^o*na* 6,6.
kṣamā (Skt.) 3,5; 10,4; 20,7; 59,9;
98,13.
kṣamābhāba (Skt.) 20,7.
kṣeparape (from Skt. *kṣip-*) to throw,
to strike down, to expel
^o*rapa* 15,5.
kha: (< *khava*) right; often used em-
phatically, "it is true", "indeed"
43,R ff.; 84,7.
kha(m) (Tib. *kha*, mouth) word(s),
story; thing, affair; fact; news
7,4; 11,8 f.; 20,2; 32,R; 37,2; 47,2;
47,4; 50,5; 51,R; 60,6; 62,2; 66,3;
76,1 f.; 84,2; 84,4; 84,7; 84,15;
84,22; 84,50; 84,52 f.; 84,55;
84,58 f.; 86,24; 87,10; 87,12 f.;
88,15; 89,2; 89,6; 90,4; 91,7; 92,8 f.;
93,7 ff.; 93,11; 94,7 ff.; 94,11 f.;
94,14; 98,13; 99,2; 99,6;
^o*yā* 92,8; 100,6;
^o*sa* 94,12;
khañ hlāke to cause to propose
(marriage), *khañ hlākāva* 47,5;
khañ hlāse haya to send (somebody)
to deliver a message, *khañ h° hala*
93,4;
gugu khañna for whatever reason
84,45.
kaho see *khava*, *khao*.
khaci a moment, sometime 20,7; 95,17;
khacikhācā Ew., (for) a little while
92,9.
khajānā (Hi.) provisions, store, treas-
ure 99,3.
khaḍga (Skt.) 17,2; 18,4;
^o*na* 18,3; 84,40.
*khane*¹, *khane* (to happen) to see 11,8;
20,3; 55,3 f.; 93,8;
kham (mod.) 97,6;

khaṇa yānaṃ jina when(ever) I look 5,12;
khaṇāna 73,3;
khaṇi 73,4;
khaṇe 5,14;
khana 6,2; 50,3; 59,1; 61,2; 65,1; 84,R; 94,15;
khanahma 28,5;
khanā (sometimes used in the sense of “towards”) 20,7; 24,8; 53,4; 62,R; 74,3; 79,3; 82,4; 84,7; 84,12; 87,3; 87,5; 93,8 f.; 96,1;
khanāva, khaṇāva 11,3; 20,1; 20,8; 24,7; 40,2; 68,2; 80,3; 84,17 f.; 84,21; 84,25; 84,28; 84,37; 84,40 f.; 84,43; 84,46 f.; 84,49; 84,51; 84,54;
khanā (< *khanāva*) 12,3; 18,4; 84,29; 84,38 ff.; 94,8; 94,14;
khanāo 83,12; 89,7;
khaṇi 4,2; (°i) 38,2; (*khaṇi*) 62,1;
(*khaṇi*) 62,4; 89,5;
khaṇiva 74,1;
khaneva 34,2;
khanyā (Bhatgaon dialect) 25,1 f.;
khanyāva (Bhatgaon dialect) 26,2; 41,3; 72,1;
khase 72,3; 92,6.
*khane*² to open (of eyes, mouth, door etc.) 15,2;
khame 84,11;
khanā 84,11.
khanapā hip 27,3.
khappara (Skt. *kharpara*) skull 17,2.
khabara (U. *xabar*) news 95,2; 95,4.
khabu discussion, talk 47,2.
khaya to be; to be proper, to be true
khao 73,3 f.;
khava, khavo 11,8; 84,33; 87,12; 98,7;
(*ma*) *khu* 11,8; 25,2; 35,7; 56,1; 56,6; 59,4; 59,7; 60,1; 64,7; 73,3; 83,10; 86,15; 86,22; 86,29; 87,1; 87,5; 87,12 f.; 89,12 f.; 91,3 ff.; 93,9; 94,6 ff.; 94,12 f.; 96,12; 98,5; 98,7 (false);
(*ma*) *khugu* 87,12; 91,6;
(*ma*) *khutasā* 47,2;
khe 40,7.
khari (Hi. *gharī*) time

thugu khari this time 60,6.
khalā see *ja:lā kha:lā*.
*khava*¹, *khao* left (hand) 44,3;
°m 36,2; 87,7;
°na 14,1;
°sa 88,8; 88,12;
kh° khe at the left side 16,1;
javaṃ khavaṃ svaya to look around,
j° kh° svayāva 84,21;
see also *ja:lā kha:lā nanikataka*.
*khava*² (from *khaya*) true
khava ma khu true and false 98,7.
khāike to make bitter 94,9.
khātā (Hi. *khāṭ*) a bed, a bedstead,
a cot
°cā 30,2;
°sa 15,3.
khāpā (Skt. *kapāṭa*) door, leaf of the
door 31,4 f.; 43,4; 84,11; 88,16 ff.
*khāya*¹ to pluck, to pick up
khānāgu 27,2;
khānāva 82,1.
*khāya*² to hang (up)
khāyāva 80,4.
*khāya*³ to tremble
khāta 93,6.
khāya see also *vāhām khāya*.
khium dark, dim 25,3.
khicā (Tib. *khyi*) dog 86,15; 100,4.
khīpala a certain linear measure 60,6.
khu (Tib. *drug*) six 50,6; 87,9;
khuhnu 30,3.
khu(m) (Tib. *rkun.ma*) thief, robber.
khumva 99,1.
khuya sixty
gu 94,20.
khuya (Tib. *rkuba*) to steal 71,3;
khuyāo 85,2.
khusi (U. *khūsi*) happy, glad 84,5;
84,42 f.; 87,17.
khe part., often used in the sense of
“I think”, “you see”, “you can
imagine” 76,1; 88,17; 88,19; 91,4;
91,6 f.; 94,4; 94,7.
kheṃ egg 27,1; 27,7.
kheṃo omelet 27,7.
kheṃkholā egg-shell 27,1; 35,3.
khele to use, to make use of 40,6.
khela (Hi. *khel*) game, fun, trick 89,13.

khelalape (Hi. *khelnā*) to play; to enjoy; to make love 42,1, 58,2; 88,12;
^o*lapā* 82,2 f.;
^o*lapu* 6,3.
Khopadeśa, ^o*desa* Bhatgaon
^o*deśam* 96,6;
^o*deśe* 96,5.
khobi, *khvabi* tear (from the eye) 45,1; 52,4; 67,3; 84,55; 87,7; 88,10; 95,5; 95,19; 95,23.
khoya, *khvaya* (cf. Tib. *khraḥ.khraḥ*, one who often weeps) to weep 86,16;
khogu, *khvagu* 86,15;
khoyā, *khvayā* 63,3; 86,15;
khoyānaṃ 52,4;
khoyāva, *khvayāva* 50,3; 60,2; 63,R;
64,6; 81,2; 83,4;
khola 83,14; 86,15; 95,15; 95, 23; 96,15;
khose, *khvase* 58,3; 61,3; 82,1; 87,7.
khoyake, *khva*^o (caus. of *khoya*, *khvaya*) to cause to weep, to allow (somebody) to weep 87,15.
khola shell 27,1.
khyaṃya (caus. of *gyāya*) to frighten 3,2; 59,7.
khyaḷa (U. *xyāl*) joke, fun, game 47,4; 93,2; 93,11; 94,13; 94,15 f.; 100,R;
^o*na* 91,3; 92,4.
khyaḷi see *hāsi khyāḷi*.
khvabi see *khobi*.
khvaya see *khoya*.
khvā: (< *khvāla*) face 35,2.
khvāla face 9,1; 12,4; 14,1; 21,1; 24,4; 26,1; 27,9; 30,3; 33,1; 34,1; 39,1; 44,1; 50,5; 63,5; 84,24; 88,17; 88,19; 89,10; 90,1; 91,5; 95,19; 97,1; 99,1;
khvālam 37,1;
khvālacā 30,1;
khvālayā 84,8;
khvālasa 84,11;
khvālahma having a face, faced 88,12;
khvāle 32,1; 35,2;
khvāle 32,1; 35,2;

khvālyā (metri causa for *khvālayā*) 23,3;
khvāla svaya to take care, *kh*^o *svayā*: 99,1.
ga: (< *gala*) class-marker 35,2; 36,4; 39,1; 60,6.
Gaṃgā, *gaṃgā* (Skt.) the river Ganges, also: river
^o*yā* 84,45;
^o*sa* 84,R; 84,45 ff.; 84,54.
Gaṃgāsāgara (Skt.) the river Ganges, especially its mouth 84,1.
gaja (Skt.) 1,6; 8,5;
^o*na* 17,2.
gaji (Hi. *gāmjā*) hemp, Cannabis Sativa 16,2.
gaṇa (Skt.)
^o*yā* 22,3.
Gaṇapati (Skt.) 22,R; 92,2; 94,1.
Gaṇeśa 69,5; 91,1; 92,3.
gatipati (Ew., from Skt. *gati*) destiny 92,1.
gathina how; what (sort of) 29,2; 88,17; 88,19; 94,9; 96,R; 96,16;
gathinagu 89,14;
gathinahma 20,1.
gathe, *gathya* (cf. Tib. *ga.na*) how, why 31,R ff.; 34,2; 41,R; 42,1 f.; 42,4; 45,3; 53,3; 54,1; 60,3; 61,1 f.; 63,R; 63,3; 67,1; 82,3 f.; 86,5 ff.; 86,27; 87,9; 87,15; 88,17; 88,19; 89,6; 89,13; 92,6; 93,5; 93,7; 94,11 f.;
gathe yānā how 34,3; 66,2;
gathe hana as expected 20,6.
gathya see *gathe*.
gathyare a simple-minded man, a dull or ugly man
^o*yāke* 88,3.
gana (Tib. *ga.na*) where, how, why 4,R; 4,3; 15,R; 29,R; 35,3; 37,2; 56,4; 59,5; 64,R; 64,8; 76,4; 82,R; 86,1; 86,19; 87,13; 88,18; 89,9; 94,6;
ganam somewhere 56,4;
(ma) gananaṃ nowhere 62,R.
*gane*¹ to become dry
gana 66,1;
ganā 50,4; 61,2; 73,3;
ganāva 19,3; 80,2;

ganyāva (Bhatgaon dialect) 41,3;
gina 63,4.
*gane*² to hinder, to prevent 64,4; 87,1 f.;
 87,6;
gaṃke (mod.) 86,14;
gana 52,3;
ganā 87,3;
ganāva 87,1;
ganāṃ gane ma j̄yū difficult to
 hinder, impossible to hinder 86,14;
ganāṃ gane ma phayāva (nobody)
 being able to hinder 87,17;
ganāṃ gane ma phu difficult to
 hinder, impossible to hinder 86,18;
 86,20 ff.
Gandharba 84,1; 94,2.
gaya to mount, to climb; to ride 16,1;
gayā 31,5; 84,18;
gase 84,14; 84,26; 84,28; 84,30 f.;
 84,36; 84,41; 85,2.
gayadā rhinoceros 84,35 f.; 84,38 ff.;
 °na 84,37;
 °yā 84,37.
gariba (U. *garib*) poor 20,8.
garbha (Skt.)
 °na 80,2.
garbhīṇī (Skt.) 4,3.
*gala*¹ (Hi. *gal*) neck, throat
galasa 14,2; 16,4; 17,2; 68,3; 80,4;
gale 23,4.
*gala*² class-marker; cf. *gola*, *gvala* 22,1.
galantha a person afflicted with a wen,
 a fool(?)
 °yā 59,6.
galapata neck
galli (Hi. *galī*) lane, alley 34,R.
gasā (noun, from *gaya*) a thing or
 animal somebody rides upon, a
vāhana 22,2.
gasu ma laṃ uneducated, vulgar 98,3.
gaha (mod.) = *gahala*
 °yā 69,4; 87,18.
gahala a cloth
 °yā 26,3.
gā shawl, cover 33,1; 42,2; 43,2; 59,6;
 71,1; 74,1; 74,3;
gācā 34,2;
gāna 87,18;
gāyā 32,2.

gā hāya to rain
gā hāka 92,2.
gāi pret. 3rd. pers. sgl. f. of Hi.
jānā to go 29,1.
gācake (caus. of *gāya*²) to cause (rain)
 to pour down
gācakāva 11,4.
gātake (caus. of *gāya*²) to cause (rain)
 to pour down
 °takā 1,4;
 °takāva 94,1 ff.
*gāya*¹ to suffice
gāka 5,1; 21,4; 59,6; 69,3; 75,1;
 91,8;
gāta 83,13; 89,15;
gā: (< *gāva*) 34,2; 64,7.
*gāya*² (-t) to pour down (of rain), intr.
 (-k) to pour down (of rain), tr.
gāka 11,1; 93,R;
gāta 11,4; 60,8;
gāle 92,7.
gāyake (caus. of *gāle*, to fan) to cause
 to fan
 °kā 1,4.
gāla pit
gāle 96,16.
*gina*¹ = *gana* 48,2; 54,1; 61,2; 63,4.
*gina*² see *gane*¹.
giribara (Skt.) the best of hills, a
 wonderful hill 6,4.
gike (caus. of *gine*, to become dry, to
 dry up) to cause to dry up
gikala 61,2.
gīta (Skt.) 23,6.
*gu*¹ interr. pron. which, what; rel. pron.
 who, that; cf. *go*
gugu 79,3; 87,12; 89,9; 92,5; 94,18;
gugu kāraṇa for what reason
 89,11; *gugu khaṇna* for whatever
 reason 84,45;
guguli belasa at which time, when
 94,20;
guhmasina 87,11.
*gu*² hill, mountain 40,5; 73,1;
 °yā 13,R ff.;
 °sa 73,2.
*gu*³, *guḥ* (Tib. *dgu*) nine 60,6;
guṃgū 99,2;
gugu 60,6;

guyā 10,4.
gūṁ (metri causa) 23,9.
gumkhi (< *gumkhipota*) "a forest rope",
 a rope made of creepers
 °na 83,22.
gumkhiṇā "a mountain dog", a wild
 dog
 °yā 100,4.
gumguli (Skt. *guggulu*, Hi. *guggul*) a
 fragrant gum resin 21,1.
guṁ (from Skt. *guṇa*?) curl 5,4.
guṇarāṭī a Guṇarāṭī flute 35,7.
guṇa (Skt.) 5,6; 20,2; 20,5; 40,8; 72,2;
 73,2; 73,5;
 °yā 72,2.
Guṇākara 84,13; 84,20; 84,47; 84,53.
guṇī (nom. sgl. of Skt. *guṇin*) possess-
 ing merits, good, virtuous
 °panisena 89,18; 91,10.
gu-tapale vane to go a long distance;
 cf. *tapale vane*, to go abroad
 g° one 89,9; 88,11.
gumā (Hi. *gumā*) scoundrel, rogue;
 dandy 46,1 f.
gupata (Skt. *gupta*)
gupata khavṇ intimacy 47,2;
gupatagu that which is a secret
 94,13;
gupatana(m) secretly 40,R; 85,4;
gupatanam choya to treat as a secret
 94,13.
gupta (Skt.) 84,50.
gumāna (U. *gumān*) pride, haugh-
 tiness 32,R; 71,4; 91,7.
guya ninety 50,6.
guru (Skt.) 83,5;
guruna 83,3;
guruyāke 1,6; 83,3;
guruyāta 83,2; 83,18 f.
gulāpha (U., Hi. *gulāb*) rose 53,2; 67,1.
*guli*¹ how much, how many; so much,
 so many 182 ff.; (*guli*, metri causa)
 23,7; 34,2; 37,1; 65,1 f.; 76,R;
 °yā 29,6;
 °sa 41,5;
thuli ... *guli* as much (many) as
 80,5.
*guli*² class-marker
chaguli 90,5;

niguli 90,5.
gulita how much 51,R; 67,R.
guvā burner of the dead
 °ta 87,19.
Guhyeśvari (Skt.) 44,R; 52,6; 95,10.
gū (mod.) = *guli*
gumgū 99,2;
nigū 23,9; 99,6.
gerū (Hi.) ochre 2,1; 77,2; 86,27.
*gele*¹ to surpass, to excel
 °m 23,4.
*gele*², *gyale* to come to fruition, to
 succeed
gyala 24,6.
*go*¹ where (is) 62,2.
*go*², *gva* inter. pron. which, what; rel.
 pron. who, that; indef. pron.
 some(body); cf. *gu*
gohmasayāta 20,3;
gvahma, *gohma* (< *golahma*) 41,5;
 49,4;
gvahmayā 84,45;
gvahmayāta, *gohma*^o 40,2;
gvahmasena, *gohma*^o 89,12; 92,4;
gva belasa, *go be*^o when? 63,5;
gva belasa ma, *go be*^o *ma* never
 84,7; 98,3;
gvahma gvahma ... *vahma* whoever ...
 he/she 2,3;
gohma ... *o* who ... he/she 58,7;
gvahma ... *vahma* id. 92,4.
goca, *gvaca* betel-nut; cf. *gvāla*, *gve*
 56,1; 87,14; 88,4.
godāvari-svāna a flower 67,4.
Gopāla 68,1; 69,R; 71,4; 76,R.
gopī (Skt.) 68,R.
Gopuccha (Skt.) "Cow's Tail"
 °sa 6,4.
Gobinda 70,3.
Gorakhanātha
 °na 11,1; 11,3.
gola, *gvala* class-marker (for round
 objects)
nigolayā 49,3 f.;
bāgola 49,3; 84,11.
Gaurī 16,1; 87,20.
gyane to be equal (in quality), to equal
gyanhma (mod.) 86,16 f.; 86,22.
gyala see *gele*.

gyānathakum a flower 67,4.
gyāya to be afraid 94,13;
gyāka 21,5; 75,2;
gyānā 69,2; 93,5; 94,13;
gyānāpu 33,R;
gyānāva 78,4; 84,29; 84,38 f.;
gyānā: (< *gyānāva*) 12,3;
gyāva 20,2.
grīṣma (Skt.)
^o*yā* 67,2.
gva see *go*.
gvaca see *goca*.
gvala see *gola*.
gvāla betel-nut, betel-leaf 26,1; 39,3;
 54,1; 69,4.
gvāli heel 27,1; 33,1.
gvālinī (Hi. *gvālin*) a milk-maid 69,1.
gve betel-nut 56,3.
Ghana 7,1.
ghamanda (Hi. *ghamaṇḍ*) pride
gh° yānā proudly 89,1.
ghari (Hi. *gharī*) time, suitable time;
 cf. *khari*
^o*sa* 88,8; 88,12.
ghala (Skt. *ghaṭa*) jug, water-jar 34,3;
^o*sa* 82,2.
ghalakala (Skt. *grhakalaha*?) family
 quarrel 20,1.
ghasa puya to embrace
gh° punā 15,1; 30,2.
ghasicā a (small) object of embrace
 39,3.
ghāta (Hi. *hāṭ*) bazaar
^o*sa* 71,2; 76,2.
ghāya to hang up
ghānā 97,3
ghāla (Hi. *ghāyal*, wounded) wound,
 sore 52,1.
ghā(ṃ)sa (Hi. *ghās*) grass 20,6; 40,3.
ghere yāya (from Hi. *ghernā*, to sur-
 round, + *y°*) to surround, to en-
 compass, to encircle
gh° yānā 96,12.
ghere yāke to cause to surround, to
 cause to encompass
gh° yākā: (< *gh° yākāva*) 96,2.
ghyala, *ghyela* clarified butter, ghee
 86,24;
^o*na* 15,2.

ghvāya to push
ghvātu ghvāya intens., *ghvātu ghvā-*
ghvām 97,2.
*ñane*¹, *ñane* see *nane*, *nene*.
*ñane*² to be full; to be contented
ñam 5,12;
nena 20,4.
ñasā (noun, from *ñaya*, to wear)
 garment 22,2.
*ñā*¹ (Tib. *lña*) five
ñasī (*ñā-*, metri causa) 23,1;
ñāguli 5,10; 5,14;
ñātā 5,10;
ñāti 30,3;
ñāhma 5,11; 99,3;
ñāhmaṃ 5,12.
*ñā*², *nyā* (Tib. *ña*) fish 100,1;
ñāguli 5,4.
ñāya to walk, to move
ñāse 30,R.
ñika to twist 5,4
ñene, *ñene* see *nane*, *nene*.
ca see *cā*.
Caṃgu-Nārāṇ = *Caṃgu-Nārāyaṇa*
 95,9.
caṃcala (Skt.) 30,1.
Caṃchimi 31,1 ff.
cakara (Skt. *cakra*) wheel, discus 14,1.
cakrabāka (Skt.) 12,2.
caṇḍāla (Skt.) 40,5; 51,2; 55,2; 84,51;
 89,5; 89,13.
Caṇḍidāsa 18,5.
Caṇḍeśvarī 96,6.
catā vāya to throw down, to force to
 the ground
^{c°} *vāse* 21,5.
Caturālīpauvā 86,8 f.;
^o*m* 86,9.
caturmāsa (Skt.) 86,24.
candana (Skt.) 7,2; 70,2.
candāla see *caṇḍāla*.
candra (Skt.) 23,4; 88,9; 99,3;
^o*yā* 16,2.
candramā (nom. sgl. of Skt. ^o*mas*)
 27,9; 28,2; 41,4; 90,1;
^o*yā* 26,2; 30,1; 67,4.
Candrahāsakhaḍga (Skt.) 12,1; 13,4.
caparāsi (Hi. *caprāsi*) an orderly
 95,14.

calā deer; gazelle

^o*na* 100,4.

cameli (Hi.) jasmine 67,2; 68,2.

Campaka 78,3.

campāsvāna, *campāsvām* (mod.) a flower (Skt. *campaka*), *Michelia* *Campaka* 33,1; 67,2; 90,1; 94,17 ff.

caraya (Skt.) 10,4; 19,4; 20,8; 90,6;

^o*sa* 6,R; 10,3; 15,5; 19,4; 50,1; 78,6; 84,56.

carabi toilet

^o*sa* 86,26 f.

caraya (from Skt. *cara*) moving, movable *caraya yāya* to move, *caraya yākaṃ* 5,14.

caritra (Skt.) 59,4; 87,2; 87,6.

calana (Skt.) moving, (bad) behaviour 74,3.

calāsana suddenly(?) 20,2.

cava: young 60,1.

cavosvām (<*cavosvāna*) a flower 67,3.

cavāna a flower 67,2.

*cā*¹ mud, clay

^o*na* 92,6.

*cā*², *ca* night 99,4;

ca(c)chi (this) one night 59,5;

cāyā 59,5;

cāyā ca(c)chi the whole night 60,2; 64,6;

bācā half the night 63,3.

*cā*³ child (the same word is also used in forming diminutives)

debacā 27,R; *tusicā* 27,2; *phomṇacā* 27,3; *dalūcā* 27,4; *jaḍdhumcā* 27,5; *kheṇocā* 27,7; *katucā* 28,1; *tukicā* 29,6; 46,2; 97,3; *mai(m)cā* 30,R; *bhaticā* 30,R; *misācā* 30,1; *khvālacā* 30,1; *sapa:cā* 30,1; *lanacā* 30,1; *patāsicā* 30,1; *pulanālacā* 30,1; *iṣṭacā* 30,2; *matenācā* 30,2; *bahacā* 30,2; *kothācā* 30,2; *khātācā* 30,2; *lyāsecā* 30,3; *bhalicā* 30,3; 87,1 ff.; 87,10 f.; 87,15; 87,20; 89,5; 89,9 f.; 89,13; *lākacā* 30,3; *tīcā* 30,3; *tyācā* 32,1; *kakicā* 32,5; *gācā* 34,2; *Rājamatīcā* 35,1 ff.; *lyāsecā* 39,R; 39,3; 90,3; 97,1; *hyāumcā* 39,1; *dhālepatīsvānacā*

39,1; *sihna:cā* 39,1; *culyācā* 39,2; *tāyocā* 39,2; *mukhu:cā* 39,2; *lanacā* 39,2; *nyamcā* 39,2; *tutipālicā* 39,2; *bānacā* 39,3; *ghasicā* 39,3; *netā:cā* 39,3; *Siṃtalīcāyā* 45,1; *māyabīlicā* 45,2; *nyācā* 53,3; *phalicāsa* 55,R; *jhyālacāsa* 55,R; *jogicāna* 55,2; *hmyāyācā* 55,3 f.; *puvācā* 59,8; *magathyācā* 60,5; *phalecāsa* 88,16; *puvācāna* 92,8; *bhaticā* 94,15; 94,18; *lyāyahmacāta* 97,1 f.; *maicā* 97,3.

cā uyake (caus. of *cā uya*, to walk round, *cā* <*cākala* <Skt. *cakra*) to cause to walk round, *cā uyakā*: (<*cākala uyakāva*) 87,19.

cām see *do c°*.

cāka: see *cākala*.

cāka: *uya* (<*cākala u°*) to walk round, to circumambulate; cf. *cā uyake* (mod.)

c° ulā (<*c° ulāva*) 95,12.

cāka: *hile* (<*cākala hile*) to move round, to turn round

c° hīlā (<*c° hīlāva*) 97,6.

cākara (Hi. *cākar*) servant

cākara-nokara sc., id. 86,23.

cākari (Hi. *cākri*) service 84,32.

cākala, *cāka*: (Skt. *cakra*) wheel, circle *sva c° uya* to circumambulate three times, *sva c° ulāva* 90,5; *sva c° use* 89,16.

cāku sugar; sweet 86,24;

^o*gu* 94,9.

cākuke to sweeten

cākukāva 94,9.

Cābahili 89,4;

^o*sa* 89,4.

*cāya*¹ to feel (also used as verb in verb-phrases), to realize; to be enough 65,2; 87,7;

cāyaka(m) 91,3; 93,2 f.;

cāyā 47,5; 65,1;

cāyāo 89,5;

cāyāpu 91,5;

cāyāva 84,41;

cāyā: (<*cāyāva*) 91,6;

cāse 83,14; 84,9;

cā: (<*cāva*) 65,1;

abela cāyā untimely 94,12.
*cāya*² to awake
cāyā 31,R ff.;
cāyāva 84,21.
*cāya*³ to tear asunder
cālā: (< *cālāva*) 84,29.
cāyake to open (a door etc.)
cāyakā 43,4;
cāyakāo 88,16 ff.
cāla (Hi. *cāl*) movement, behaviour
65,R.
cālaṃ see *silam* *cālaṃ*.
cāhnaṃ at night, during the night
24,4; 24,7; 38,2; 50,4; 58,3; 64,1;
66,2; 74,3.
cāhnasa at night, during the night
50,3.
ciku cold, the cold 67,5.
cikuṃ pune to catch a cold
c° punā: (< *c° punāva*) 96,15.
cīṭṭhi, *cīṭṭhi* (Hi. *cīṭṭhi*) letter 62,3;
89,5.
cīta mark on the forehead; cf. *cītha*
90,1.
citta (Skt.) 41,R; 42,1; 51,2; 52,1; 62,4;
66,1; 69,1; 89,6;
°sa 51,1; 51,3; 94,9;
c° taya to pay attention, *c° tase*
seriously, kindly 41,R;
(*nāpa*) *citta yāya* to love 92,4.
cīṭṭhi se *cīṭṭhi*.
cītha beauty mark on the forehead,
tilaka; cf. *cīta*
°yā 9,1.
*cine*¹ to compose, to write (poetry)
cīnā 26,3;
cīna 15,5.
*cine*² to make into(?)
tvāyabhata cīna 87,18;
tvāyabhata cīnāva 87,20.
cintalape (from Skt. *cint-*) to think, to
reflect, to worry
°lapā 20,7.
cipa dirt 57,1.
*cīya*¹ to control 42,1; 49,2.
*cīya*² to bind, to wind
cīnā 60,4; 99,5.
cīle to roll away 92,7.
cīsvāna a flower 31,1.

cīhna (Skt.) 87,12; 89,12; 94,16.
Cīhrithakuṃ 35,4;
°yā 35,5.
cukari yāya to backbite, to complain
c° yānā 98,7.
cupā (connected with Skt. *cumbana*?)
a kiss
cupā naya to kiss 97,6;
c° nayā 30,2.
cuya see *pāta cuya*.
culu culu vane to glide down through
the throat
c° c° vaṃ (mod.) 98,7.
culubiya to slip down, to fall down
culubiya: (< *°yāva*) 45,2.
culyā bracelet 29,5; 32,3; 63,6;
°cā 39,2.
cuvo taya to hold each other's hands
(interlocking the fingers into each
other) 68,2.
cuvā, *cuvāsvāna* a flower 67,1; 70,2.
cū base, fundament(al)
sva cūkha three main things, three
people, *s° cūkhana* 87,14.
cū lāya to meet
cū lānāva 84,12.
cūḍāmaṇi (Skt.) 79,1.
cetaki (Skt. *ceṭa[ka]*) servant 84,25;
84,51;
°yā 84,25.
cela (Hi. *celā*) servant 84,46; 84,51.
caitanya-buddha-śarīra (Skt.) 5,12.
caitra (Skt.)
°sa 67,1.
cokā, *cvakā* top; end
°sa 80,4.
*cota*¹ top; edge; end; hem; border,
outskirt 93,2;
°ṃ 33,1.
*cota*² second floor 55,3;
°yā 87,8.
cone, *cvane* to remain, to live, to be,
to sit (often used as an aux. vb. in
compound verbs) 6,7; 21,2; 34,3;
46,R ff.; 47,1; 47,3; 47,5; 48,2;
49,2; 50,1; 54,1 f.; 56,1; 58,2; 63,R;
64,8; 80,1; 83,21; 86,5 ff.; 86,15;
86,22; 86,29; 87,5; 89,13; 90,4;
91,4; 92,7; 94,13;

- coko* 95,23;
cona, *cvana* 5,8; 9,2; 12,2; 13,1; 21,1;
 31,2 f.; 36,1; 49,4; 53,3; 58,3;
 65,2; 67,1f.; 67,5; 68,2; 75,2; 78,4;
 80,2; 83,12 ff.; 83,24 ff.; 84,2;
 84,11; 84,15 f.; 84,18; 84,20 f.;
 84,34 f.; 84,38 f.; 84,50 f.; 84,55 f.;
 84,59 f.; 86,15; 86,21; 86,26; 87,20;
 88,17; 88,19; 89,2; 89,17; 92,7;
 94,1; 94,6; 94,15; 95,3; 95,18;
 99,R ff.;
conahma, *cvanahma* 55,R; 89,1; 94,18;
conahmasa, *cvanahmasa* 24,5;
conā, *cvanā* 43,1 ff.; 45,2; 47,2; 50,3;
 58,2; 59,2; 60,2; 60,8; 63,3; 63,6;
 64,3; 64,6; 67,5; 75,3; 82,1; 84,2;
 86,1; 86,17; 86,24; 87,3; 87,5;
 87,14; 89,5; 93,4; 94,5 f.; 94,18;
 95,4;
conām, *cvanām* 57,R; 60,1;
conābale 60,4;
conāyā 49,5;
conāva 84,10; 84,15; 87,20;
conāhma 58,1;
conā: (< *conāva*), *cvanā*: (< *cvanāva*)
 78,4; 87,14;
cotale, *cvatale* 24,10;
conī, *cvanī* 4,2; 53,3; 92,11;
coneta 88,16;
coneyāta, *cvaneyāta* 56,5; 96,11;
conyā (Bhatgaon dialect) 25,1;
conyu 98,9 f.;
cosa 12,1;
cose 84,2; 84,38;
cosya 12,1; 88,20;
cvam (mod.) 37,2 f.; 97,2;
cvamka 34,2;
cvamgu (mod.) 53,2;
cvam[va] 42,2;
cvamhma (mod.) 43,4;
cvanigu 34,2; (°*igu*) 37,2;
cvase 6,1;
cvamsām (mod.) 97,2.
Cobhā:de (< *Cobhāradeba*) the god of
 Cobhā (< *Cobhāla*, *Cobhāra*)
 °*ke* 43,3.
coya, *cvaya* to write
cose, *cvase* 20,1; 56,6; 64,4; 77,R;
 82,3.
coyake to announce, to proclaim
coyakala 94,7;
coyakāva 94,2.
colasa goat
 °*na* 100,6.
co: (< *cota*) top; edge; end; hem;
 border, outskirt; cf. *cota* 42,2; 43,2;
 59,6; 74,1; 74,3; 98,3;
 °*sa(m)* 13,R ff.; 24,1; 40,5; 73,1;
 78,4; 88,10; 95,R.
caukī (Hi.) guard, watch
 °*na* 84,45 ff.; 84,49.
caukhaṇḍa (Skt. *catuskhaṇḍa*) consist-
 ing of four parts 14,4.
caudharā a (simple) resting-house, a
 dharmaśālā 95,3.
cyā (Tib. *brgyad*) eight 50,6; 87,R;
 94,20.
cyāya to light, to make fire
mī cyāka 21,4.
cvana see *cona*.
cvaya see *coya*.
cvāpu snow; white (like snow) 22,1;
 62,1.
cvāmola (Skt. *cāmara*) a chowrie 95,11;
 °*m* 1,4.
cvāya to strike (with the knee)
cvāsa 21,3.
*cha*¹ one 20,2; 33,3; 42,5; 45,2; 56,4;
 84,4; 94,16 f.;
chakū 56,3;
chaguli, *chaguri* 58,5; 84,23 f.; 90,5;
chana 94,10;
chaju 87,18;
chatā 24,3; 32,R; 60,5; 64,7 f.; 94,16;
chapā 36,4; 43,4; 46,1 f.;
chapu 56,3;
chapau 45,3;
chaphola 29,3;
chapho: (< *chaphola*) 44,2; 56,3;
 94,19;
chasā: one distaff 98,10;
chahnuyā 54,1; 84,50;
chahma 3,2; 10,3; 13,2; 24,8; 33,R;
 35,3; 38,2; 61,1; 64,2; 84,6; 84,8;
 84,31; 84,56; 86,25; 96,4;
chahmayā 15,1 ff.; 19,5;
chahmasiyā 49,1;
chahmasena 84,35;

- chahmahma* 5,11.
- cha*² (Tib. *khyod*, *khyed*) you 29,R; 33,R; 34,1 f.; 36,1; 37,2; 59,7; 83,13; 83,15; 86,16 f.; 86,22; 87,12; 87,15; 88,15; 89,11; 91,4; 94,6; 94,10; 94,13; 94,19;
- chamke* 36,R ff.;
- chamgu* (mod.) 34,2; 59,4; 89,10; 89,12;
- chamta* (mod.) 37,3; 47,3; 47,5; 86,1; 86,24; 89,15; 94,18;
- chana(m)* 26,1 f.; 31,R ff.; 34,3; 36,1; 37,1 f.; 40,7; 47,3; 47,5; 55,3 f.; 73,5; 83,15; 84,33; 87,10; 87,13; 89,9 f.; 89, 12 f.; 89,15; 92,6; 93,7 ff; 94,6 ff.; 94, 10; 94, 17; 95,18; 95,20;
- chava* 36,2; 86,3 ff.; 86,23; 92,7;
- chaka*., *chako*: (<^o*kala*, <^o*kola*) once; for a while 37,1; 46,1; 69,1; 86,23.
- chakhe* (at, to) one side; (at, to) one place; (at, to) some place 84,23; 84,26; 84,37; 86,27; 94,15.
- chatā* one, some; one kind, one thing (of a certain type) 24,3; 64,10; the word is also used as an emphatic part. stressing the preceding word; in negative statements it means: nothing (at all) 87,5; 95,22; 97,3.
- chatu* (Skt. *caṭu*) pleasing, flattering, artful 39,3; 60,4.
- chatra* (Skt.) 1,4; 95,10.
- chatrapati* (Skt. *kṣatrap*^o) king, ruler 13,6; 14,4; 59,9; 64,9 69,5; 96,19.
- chapataka* once, one time, 71,3.
- chabāra*, <^o*na* once, one time; cf. *bāra* 59,6; 87,1; 87,3 f.; 89,16.
- chala* (Skt.) 65,1; 83,6; 86,26; 86,28; <^o*na* 52,2.
- chalopola* you (resp.) 17,R; 24,8; <^o*m* 92,11; <^o*yā* 10,3.
- chalikathi* a stick 95,6.
- chahuti* a little, something 94,12.
- chāya* why; because 47,5; 48,4; 59,4; 59,7; 60,R; 63,1; 65,1; 76,R ff.; 80,R; 86,1; 86,3; 86,21; 89,15; 91,4; 93,7.
- chāya*¹ to give an offering (of) *chāyā* 95,6; 95,9 ff.; 95,13; *chāye* 96,14.
- chāya*² to be hard, to be cruel *chāyu* 60,8.
- chāle* to like, (in negative statements); to dare *ma chālā* 47,1; 59,1; 65,R; 71,2; 74,2; 88,12; 88,17; 88,19; 94,8; *ma chā*: (<*chāva*) 60,3; *ma chālā puya*, *ma chālā puse vaya* to be ashamed, *ma ch*^o *puse vala* 92,6.
- chī*¹ (Tib. *gcig*) one 23,9; 62,3; 87,3; 87,5; *ca(c)chī* (this) one night 59,5; *chīsa* 5,8; *kuchi* one cubit 98,6; *lakachi* one lakh 93,8; *lachi* one month 87,1; *hnichi* one day 88,7.
- chī*² (cf. Tib. *khyed*) 5,1; 9,4; 10,R; 19,3 ff.; 20,8; 21,6; (*chī*, metri causa) 23,1; 23,2 f.; (*chī*, metri causa) 23,3; 23,5; (*chī*, metri causa) 23,6 f.; 23,7; 23,9; 24,8; 25,1; 25,3; 44,1 f.; 47,R f.; 47,4; 49,1; 49,5; 53,4; 59,5; 61,1; 66,1; 66,3; 67,1; 69,1; 72,1 f.; 74,1; 74,3; 76,3; 80,5; 85,2; 86,1; 86,28; 87,1f.; 87, 11 ff.; 89,4; 90,6; 91,3; 92,5; 92,9; 93,5; 93,9; 94,16;
- chīm* 23,1;
- chike* 23,2; 23,8; 47,2; 49,1; 49,3; 59,7; 59,9; 66,2; 67,6; 84,8; 85,4; 91,7; 93,5 f.; 96,20;
- chigu* 18,5; (*chigū*, metri causa) 23,5; *chiguli* (<^o*gūli*, metri causa) 23,2; 74,1 f.;
- chita* 49,4; 66,2; 86,28; 88,3; 93,7;
- china(m)* 24,3; 46,2; 47,4; 48,2; 48,4; 52,2; 53,4; 54,1; 58,2; 61,1; 65,1 f.; 66,R; 67,2; 76,R; 82,4; 87,4; 87,6; 87,8; 87,20; 92,5; 92,8; 92,10; 93,6; 93,8; 94,9; 94,14;
- chiva* 47,1; 59,1; 61,2; 63,1; 69,3; 72,3; 86,1 ff.; 90,2; 91,3;
- chimi* 33,R; 59,4; 59,7; 86,15;
- chimita* 94,19;

chikma 59,8.
chita a type of cloth
°yā 29,6; 44,4.
chine to be strong
nugala ma chine to be depressed,
n° ma chip̄sc vala 82,1;
n° ma china 50,3; 54,R; 54,2; 58,3;
 62,R;
n° ma chinyā (Bhatgaon dialect)
 25,2.
*chīya*¹ to form out of clay
chināgu 27,4.
*chīya*² to tread, to strut, to trip
chinā 39,2.
chu (cf. Tib. *ci*) inter. pron. what, which;
 sometimes also used as a question-
 marker 5,6; 20,2; 20,7; 25,4; 26,1;
 34,R; 39,3; 41,4; 45,3; 47,4; 48,2 f.;
 51,R f.; 52,2; 58,1; 58,3 ff.; 63,7;
 65,1; 74,1; 74,3; 76,3; 78,R; 83,9;
 83,21; 84,7; 84,33; 84,54; 86,24;
 87,4; 87,6; 87,12; 87,15; 89,9;
 89,12; 91,7; 93,8; 94,8 f.; 94,11;
 94,16; 94,18; 97,3;
chu kāraṇa why 89,11;
chuṃ 45,3;
chuṃ (dukha) ma no (pains) at all
 87,19;
chuyā what, why 76,3; 88,14.
chuka see *chuya*¹, *chuya*².
chuke (caus. of *chuya*²) to cause to fix,
 to cause to fasten (a flower) 86,16.
chukim̄ chākim̄ artful, extravagant
 97,5.
chutake (caus. of *chuya*²) to cause to
 fix, to cause to fasten (a flower)
chutakala 75,3.
*chuya*¹ to be able, to be accustomed
ma chuya to be averse, *manasa ma*
chuya not to feel like, to feel
 bored
ma chuka 21,2;
ma chunāpu 42,2;
manasa ma chuka 41,2.
*chuya*² to fix, to fasten (a flower) 54,1;
chuka 31,1;
chunā 33,1; 69,4;
chunāva 90,1;
chunāhma 91,2;

chuye 53,2;
chuse 39,1;
chūhmasiyā (mod.) 68,3.
*chuya*³ to cook
chunāgu 27,7.
*chuya*¹ see *ko chuya*.
chuyā see *chu*.
chulī (Skt. *kṣurī*) knife, dagger 88,17;
 88,19;
°na 84,51.
chusā (noun, from *chuya*²) what is
 stuck (in the hair) 16,2.
che a measure of length 6,8.
che(ñ) (Tib. *khyim*) house, home 10,3;
 47,R; 47,3; 57,R; 74,R; 84,10;
 89,4; 92,9;
°na 86,4;
°yā 89,15;
°sa 42,R; 42,4; 47,1 f.; 47,5; 59,4;
 59,7; 83,19; 84,1 f.; 84,6; 84,15;
 84,44; 85,1; 86,5; 86,20 f.; 86,29;
 87,14; 89,6; 89,8 f.; 89,13; 93,4;
 95,8.
cheñguli skin 16,2; 17,1.
che(ñ)la head, skull
°sa 17,1;
naracheñla skull of a man, skulls of
 men 17,2.
chemā (Skt. *kṣema*?) rest, peace, secu-
 rity(?) 25,4.
cheri ground floor
°sa 93,4.
choya, *chvaya* to send (out); to release
 3,4; 63,4; 94,12 f.;
choo 83,10;
chota 83,4; 83,25; 84,10; 84,27; 84,53;
 89,4; 96,2; 96,17 f.;
chonā 12,3; 98,7;
chova, *chvava* 42,R; 55,R; 59,8; 60,5;
 69,1; 87,19; 94,9;
choyā 78,5; 87,20; 89,3; 89,5; 89,11;
choyāva (*chvayāva*) 80,3;
choyu, *chvayu* 84,7;
chose 85,3;
chohune, *chva°* 71,R;
chvayayāta 47,2.
chyale to use, to make use of
chyalihma 38,1.

chēāsa place near a cross-roads where
unclean things are thrown away
chvāse 87,18.
jaṃ waist, belly
°sa 16,2.
jao see *java*.
jaka part., often used in the sense of
“only” 18,2; 24,8; 34,1; 54,1; 69,1;
84,22; 87,3; 87,5; 93,7; 93,9 f.;
98,9; 99,3.
jagata (Skt. *jagat*) world
°yā 2,6; 16,3.
jagata-uddhāra (Skt. *jagaduddhāra*)
deliverance of the world 17,R;
40,8.
jagata-saṃsāra (Skt. *jagat* + Skt. *saṃ-*
sāra) 2,R;
°na 20,8.
Jagadrājñinī (Skt. *jagadrājñī*) Queen
of the world 23,8.
jaghanā (Skt.)
°sa (?) 17,2.
yajña (Skt. *yajña*) sacrifice, offering
°sa 84,14.
jatana (Skt. *yatna*, Hi. *jatan*) effort 20,5;
°na 20,6.
jatā (Skt. *ajā*) tress of hair
°na 16,2.
jatna (Skt. *yatna*) effort, attempt; trial
84,9; 84,25.
ja:dhūṃ (< *jaladh*°) water-outlet 27,5.
jana (Skt.) man, servant > “I”; people,
1,6; 6,3; 6,7; 19,2; 77,3; 78,6; 82,5;
98,11.
janama (Skt. *janman*) birth, the pre-
sent life of an individual; cf.
janma 6,6; 20,2;
°sa 6,1; 20,5; 20,7;
janama janama in every birth 80,5.
janikha belt, girdle 17,1;
°yā 30,1.
janma (nom. sgl. of Skt. *janman*) birth,
this life; cf. *janama* 20,3; 79,3;
°sa 64,5;
°saṃ 19,1.
japa (Hi.) in: *japa tapa* prayer and
worship 11,2; 20,4; 25,3;
japa dhyāna prayer and meditation
81,R; 81,5.

jabhita belt, girdle 16,2.
Jama (Skt. *Yama*) 25,1;
°yā 91,8.
jamā juya (Hi. *jamā* + *j*°) to assemble,
to gather
j° *jula* 87,16.
Jamunā (Skt. *Ya*°)
°yā 65,2; 71,1.
jaya (Skt.) 1,R; 81,5.
jaya to graze (cows, etc.)
jayāo 73,2;
jalao 76,1.
Jayabāgiśvari (Skt. *jaya* + *vāg*°) 52,6;
95,13.
jala vane (cf. *jaya*) to graze (cows etc.)
71,2.
jalakasi brocade, embroidery 15,1.
jaladhārā (Skt.) 1,2.
jalapaṃchī (Skt. °*pakṣin*) water-bird;
cf. *paṃchī*
°yā 12,2.
jalamaya (Skt.) 13,1.
ja:lā kha:lā (< *javālā khavālā*) (to) the
right and left (hand); neighbour(s)
to the right and left 89,6; 89,17;
j° *kh*° *kataka* the neighbours to the
right and left, *j*° *kh*° *katakana*
98,4;
j° *kh*° *nanikataka* the neighbours to
the right and left 59,3;
j° *kh*° *ninimāju* the women of the
neighbourhood to the right and
left 87,15.
java, jao right (hand) 44,3;
°na 14,1; (*javam*) 36,2; 87,7;
°sa 88,8; 88,12; 91,2;
javam khavam svaya to look around,
j° *kh*° *svayāva* 84,21;
see also *ja:lā kha:lā*.
jasa (Skt. *yaśas*) (good) reputation
20,2; 20,5.
jā part, often used as a topic-marker
in the sense of “regarding” 18,2;
22,1; 27,1; 27,4 ff.; 29,3; 29,5;
44,R; 47,3; 50,5; 69,2 f.; 83,10;
84,7; 84,13; 84,23; 84,29; 84,31;
84,39; 84,42; 84,51; 87,1; 87,3;
87,5; 87,9; 89,5; 90,1 ff.; 91,1;
91,7; 92,7; 92,9; 92,10; 93,2; 93,8;

94,7 ff.; 94,11 f.; 94,15 ff.; 94,18;
97,5 ff.; 98,10; 98,12.
jā (<*jāta*, Hi. *jāt*) cooked rice 57,1;
°*sa* 15,2.
jā:ce yāya (from Hi. *jāñcā + y°*) to
test, to examine, to make in-
quiries
jā:ce bujhe yāya to make thorough
inquiries
j° b° yāva 98,12.
jājvalyamāna (Skt.) 24,2.
jāta (Hi. *jāt*) caste 69,1.
jāti (Skt.) 48,R.
*jāti*² rice gruel 5,5.
jāya to be full (of), to be filled (with);
to take (someone's) part (?); to
grow (tall, big, etc.)
jāo 40,3; 40,5;
jāka 75,1;
jāyate(?) 73,4;
jāse vaya to come to the brim, to
come to the climax, to become
full, *j° vala* 64,2; 67,1; 82,2; 94,18.
jāyake (caus. of *jāya*) to cause to be
full, to fill
jāyakihma 96,13.
jāla (Skt.) 68,1.
jī I 3,3; 4,R; 4,3 f.; 8,1; 10,R f.; 16,4;
18,5; 19,1; 19,3; 19,5; 20,1; 20,6;
21,5; 24,4; 24,7; 25,1 f.; 25,4; 29,4;
33,2; 36,1 ff.; 37,3; 38,1; 39,3;
40,6; 41,3; 42,1; 42,3 f.; 44,1 f.;
46,R ff.; 47,R ff.; 49,2; 49,4;
50,R f.; 50,3 f.; 51,R f.; 51,3;
52,R; 52,2 ff.; 53,1; 55,2 ff.; 56,1;
58,R ff.; 59,3; 59,8; 60,1 f.; 61,1;
61,3; 62,R; 63,R; 63,3 f.; 63,6;
64,R ff.; 65,R; 66,1; 66,3; 67,6;
68,2; 69,1; 71,R; 72,1; 72,3; 73,R;
74,1 f.; 75,R; 75,3; 76,R; 77,2;
78,1 f.; 78,6; 83,13; 83,15; 84,1;
84,6; 84,33; 84,36; 85,2; 85,5;
86,16 f.; 86,25; 86,27 f.; 87,1 f.;
87,7 ff.; 87,13 ff.; 88,3 ff.; 88,8;
88,10; 88,12; 89,5; 89,9f.; 89,13;
89,16; 90,2; 90,4; 91,2; 91,6; 92,6;
92,10; 92,11; 93,5 f.; 93,7 f.; 94,6 f.
94,9 f.; 94,13 f.; 94,16 f.; 95,5;
95,16; 97,4;

jike 35,1; 58,5; 69,3; 76,4; 92,9 f.;
94,16; 97,1;
jigu 34,1; 36,3; 43,R; 53,3; 65,1;
66,2; 74,2; 84,45; 86,24; 86,29;
87,2; 87,19; 89,13 f.; 94,10; 95,17;
jiguli 83,11;
jita 8,2; 9,R; 13,2; 14,3; 19,5; 20,5;
21,6;
(*jitaḥ*, metri causa) 23,1; (*jitaḥ*,
metri causa) 23,9; 24,3; 24,6;
26,1; 33,2; 40,4; 40,6; 42,1; 42,3;
46,2; 47,4; 49,3; 52,2 f.; 56,R;
56,4; 56,6; 58,2 f.; 58,6; 59,8;
64,4; 65,2; 66,R; 67,R; 79,2; 82,3;
83,10; 83,13; 84,7; 84,13; 86,21;
87,19; 89,15; 90,3; 92,5; 94,16;
96,11;
jita: (mod.) 33,2; 35,4 f.; 36,1; 38,2;
60,R;
jina, *jinam* 5,12; 20,5 f.; (*jinam*,
metri causa) 23,7; 25,3; 34,2; 34,3;
36,R; 42,2; 47,3 f.; 48,1; 49,3;
49,5; 57,1; 58,3 ff.; 61,2; 63,3;
63,5; 64,1; 64,3; 65,1; 66,1; 69,1;
71,R; 76,3; 83,21; 84,7; 84,33;
84,57; 85,4; 86,3; 86,22; 86,28;
87,3 ff.; 87,9; 88,2; 88,15; 89,6;
89,16; 90,6; 92,5; 92,9 f.; 93,5;
93,8; 94,5; 94,8; 94,10 ff.; 94,14;
94,16; 94,19;
jipani 73,4; 75,1; 76,R; 91,3;
jimi 33,2; 86,15; 86,25; 91,2; 91,5;
jimita 55,1;
jimisa 73,2;
jiva 36,2; 47,1; 59,1; 61,2; 71,3;
86,1 ff.; 86,23; 91,3; 92,7.
jipho, *jiphola*, *jiphosvāna* (<*jiphola*-
svāna) a flower 29,3; 67,4.
*jīya*¹ to be able to; to be possible,
can, may; to be decent
jio 40,5; 88,2; 94,4;
jiva 84,4;
jivagu 94,8;
jila 59,3; 92,6.
*jīya*² to colour (lips, clothes etc.)
jika 69,4.
jīlasvāna a flower, yellow jasmine
(MN II, p. 516) 41,2; 50,3; 67,2;
73,5;

^o*yā* 90,5.
jīhvā (Skt.) 5,6.
jībana (Skt.) 75,3.
*ju*¹ term denoting respect
 -*ju* 14,R; 14,2 ff.; 33,R; 71,R; 84,3 f.;
 84,7; 84,9; 87,19; 88,1; 88,8;
 88,12; 88,18;
 -*juna* 54,2;
 -*junam* 61,3;
 -*juyā* 36,5; 65,R; 70,1; 75,R; 82,5.
*ju*² class-marker
 chaju 87,18.
juga (Skt. *yuga*) age, epoch, era
 ^o*sa* 20,8.
jugajuga (Skt. *yuge yuge*) from age to
 age, perpetually 78,6.
jugati, *juguti* (Skt. *yukti*, Hi. *jugat*)
 (magical) game, artifice, device,
 trick, contrivance 5,7; 73,3; 84,9;
 84,27; *juguti ajuguti* probably Ew.
 51,1.
juguti see *jugati*.
*juju*¹ king 1,1; 10,3;
 ^o*m* 86,14; 86,16;
 ^o*panisena* 84,35;
 ^o*yā* 96,18;
 sāheba-juju Heir-Apparent,
 ^o*m* 95,19.
*juju*² term of endearment: (my) child,
 (my) darling 54,R; 54,2; 95,17;
 95,20.
juni (Skt. *yonī*) existence fixed by
 birth, "this life" 50,4.
jubhanayāhma (from Skt. *yauvana* +
 yā + *hma*) youthful 17,3.
*juya*¹ to be, to become 37,3; 56,2;
 59,6; 64,4; 72,R; 76,R; 76,3; 87,12;
 88,20; 90,5;
juio 73,3; 76,3; 83,13;
juiva 73,2;
juo 5,7;
juyā 4,3; 10,1 ff.; 19,2; 20,5; 31,1;
 31,3; 47,3; 49,2; 50,1; 53,2; 64,1;
 83,13; 83,17; 84,11; 99,R ff.;
juyāo 83,20;
juyānam 5,14;
juyāva 13,3; 31,3; 80,3; 84,20; 84,22;
 84,49;
juyāyā 49,4;

juyā: (< *juyāva*) 86,14; 86,18; 86,20
 ff.; 87,17; 99,2;
juyi, *jui* 42,4; 60,1; (*jui*) 62,4; 87,3;
 87,5; 99,1; 99,5;
juyu, *juyā* 47,3; 84,7; 87,12; 92,8;
 98,3 ff.; 98,9;
juye 24,3;
jula 2,3; 11,7; 19,5; 20,3; 22,4; 31,2;
 33,3; 34,2; 36,2; 36,3; 40,4; 42,2 f.;
 45,3; 47,2 ff.; 49,2; 50,1; 51,3;
 52,3; 58,1; 58,4 ff.; 60,1; 60,4;
 62,2; 67,6; 68,2; 69,3; 70,R f.;
 73,4; 78,6; 79,3 f.; 80,5; 82,2 f.;
 83,3; 83,15; 83,22; 83,28; 84,13;
 84,17; 84,22; 84,42; 84,48; 84,54;
 86,17; 87,9; 87,14 ff.; 88,3 ff.;
 88,7 f.; 88,10; 88,12; 88,20; 90,3;
 92,10; 93,9; 94,8; 94,10 f.; 95,16;
 95,23; 96,1; 96,5 ff.; 100,2; 100,5;
julasā (sometimes used in the
 sense of "if") 83,2; 83,10; 94,8;
jua 51,2; 71,4;
juse 6,1 f.; 8,1; 13,1; 25,3; 42,1; 72,1;
 77,R; 80,2; 83,22; 83,27; 84,5;
 84,43; 84,58; 85,2;
jusya 13,1 f.;
jū 35,4; (*ju*) 57,R; 60,2; 86,4; 86,14;
jāsā (mod. for *julasā*) 96,14;
jyū 6,6; 37,1 f.; 53,2; 86,14; 86,28;
 87,2; 94,11 ff.; 98,2.
*juya*² to alight, to sit on; to fall on
 juka 41,2; 52,1;
 juta 88,10.
*juya*³ to move, to go, to come,
 jula 47,1; 57,2; 59,1; 84,30;
 juyā 84,57;
 juyu 98,2.
juyake (caus. of *juya*¹) to cause to be;
 to bring about
 juikāva 87,19;
 juyakāva 98,4;
 juyake 93,8;
 santoṣa juyake so as to be satisfied
 83,15.
jurujāru quickly 36,2.
juhāra (U. *javāhar*) jewel 86,23.
Jaiphalapauvā 86,6 f.;
 ^o*m* 86,7.

joga (Skt. *y°*) Yoga; yogic power, magic power 2,4;
[°]*na* 83,16.
joginī (Skt. *yoginī*) a female Yogin 18,3; 64,4.
jogirūpa (Skt. *yogirūpa*) the form of a Yogin, the outer appearance of a Yogin; a man looking like a Yogin 77,2; 83,13.
jogī (nom. sgl. of Skt. *yogin*) Yogin 55,R; 77,R; 86,21; 86,25; 87,18; 88,14 f.; 97,5;
[°]*m* 97,6;
[°]*cāna* 55,2;
[°]*yā* 55,R; 88,8;
[°]*yāgu* 86,21;
[°]*yāta* 55,1.
jogalape (from Skt. *yuj-*) to yoke
jogalapā 81,3.
jone, *ḥvane*, *joṇe* to grasp, to seize, to take, to hold
joṃse, *ḥvaṃse* 96,17.
jonā, *ḥvanā*, *joṇyā* (Bhatgaon dialect) 25,1; 42,2; 55,R; 59,6; 74,1; 84,36;
jonāva, *ḥvanāva*, *joṇāva* 68,2; 84,23; 84,39; 84,46; 92,5; 92,8; 93,3; 94,17 ff.;
joṇā., *ḥvanā*: (< *jonāva*, *ḥvanāva*) 18,4; 43,2; 45,2; 74,3; 100,R;
jone 69,1; 94,3;
jose 13,4; 14,1; 23,4; 44,3; (*joṃse*) 83,12;
josya 5,8; 12,1;
ḥrase 8,1; 84,5.
jonake (caus. of *jone*) to cause to grasp
jonakāva 1,3.
joṇa to fall down
jo 96,15.
jora (U. *zor*) force, strength, vigour 58,4.
jorana see *ḥjori jorana*.
jori, *ḥvari* (Br. *jori*, *jori*, absol.) having joined, joining
ḥvari ḥvarinaṃ joining again and again 7,4; see also *kara (jori)*.
jori jorana (adv.) together (used with reference to people being of the same age) 88,1.
jore yāya to prepare, to make ready

j° yāva 87,14.
jolaṃ equipment (for the house), anything belonging to a set of articles 38,1.
joliṃjola (from Hi. *ḥjor*) a pair 96,14;
[°]*yāhma* a person who is a fine match 63,5.
josā, *ḥvasā* (noun, from *jone*) anything somebody is holding in his/her hands 16,1; 22,2.
josī (Hi. *ḥjoṣī*) astrologer 86,3;
[°]*ju* 88,8; 88,12.
jaubhana (Skt. *yauvana*, Hi. *ḥjaban*) youth 20,7; 40,6; 42,1; 74,2; 93,9; 94,8.
jñāna (Skt.) 3,1; 9,R; 58,3; 59,6; 61,4; 68,4; 84,33; 91,7.
Jñānākara 1,5.
jñānī (nom. sgl. of Skt. [°]*in*) 4,1; 58,7; 61,4; 89,18; 91,10.
jyā (cf. Tib. *bya.ba*) work 91,3; 92,8; 93,2;
[°]*na* 94,18;
[°]*yā* 92,8; 99,5;
jyā boyā to give (somebody) some work to do, *j° bolasā* 98,8.
jyākha(*ṃ*) work 86,1; 99,6.
jyākhata work, thing, matter
[°]*m* 94,19.
jyācom vane to go out (of the house) to work
j°vanā 60,4.
jyātha (Hi. *ḥjethā*) old
jyātha ḥjya to grow old 3,1;
jyāthasa like one who has grown old 6,3.
jyāna (one's) life, darling 36,3.
jyāmī (*jyā* + *mī*) worker 94,4;
[°]*ta* 94,6;
[°]*taseṃ* 94,4; 94,19 f;
[°]*yāta* 90,2.
jyālā wages, reward, payment 42,5.
jyēṣṭha (Skt.)
[°]*sa* 67,2.
jyēṣṭhamāsa (Skt.) 91,10.
jyo idiot(ic), stupid 97,5.
jyotirūpa (Skt.) 6,4; 12,1; 13,1; 13,4 f.
jyonām the morning-meal 62,2.
ḥvari see *jori*.

jvasā see *josā*.

jhaka jhaka onomat. 66,1.

jhakarā (Hi. *jhagrā*, quarrel) quarrel-
some 20,2.

jhaṃga: (< *jhaṃgala*) bird 82,1.

jha(m)gala bird 40,4;

°*pagalapani* Ew., birds and the like
70,R;

°*na* 60,7;

jhagala hmasakhā peacock 73,1.

jhalaka (Hi. °*k*) glitter, brightness 17,1.

jhāya to go; to come 86,26; 87,1; 87,4 f.;
90,2; 90,4; 94,9;

jhā (< *jhāva*, *jhāka*) 59,1; 86,25;

jhāi 61,2 f.;

jhāyā 86,1;

jhāyu 44,1 f.;

jhāla 46,1; 50,1; 50,5; 59,1; 62,R;
63,1 f.; 84,8; 86,25; 87,7 f.; 89,4;
89,8; 89,16; 94,5; 94,11; 94,18;

jhāvagu 87,9;

jhāsa 86,28; 88,8; 88,11; 88,14;

jhāsaṅ 87,8; 88,7 f.; 90,4; 92,5; 92,8;
94,12; 94,14.

jhārī (Hi.) a small pitcher or jug 86,26.

jhāla (Hi. *jhār*) bush(es)

jhālanam 52,4;

jhāle 53,2.

*jhī*¹ ten 84,48;

jhīguli 16,3;

jhikma 99,1.

*jhī*² we 88,9; 88,11.

jhīmni twelve 96,22.

Jhikhāche Shigatse

°*sa* 89,2.

jhijī we (inclus.) 88,9; 88,11.

jhine twelve

jhineguli 11,8.

jhyāla (Nep.) window

°*m* 31,5; 37,1;

°*cāsa* 55,R; 87,9;

°*na(m)* 87,8; 89,15;

jhyāle 46,R ff.

jhvāla juya to wither

jh° *juyā* 31,1; 31,3; 53,2.

ñata spinning-wheel 98,9.

ñana for *nena*, *nyana*

ñane 20,2.

ñene see *nene*.

ḍamaru (Skt.) 1,3; 7,3; 16,1.

*taṅ*¹ layer

taṅyā 60,5;

taṅ taṅ layer upon layer 9,3.

*taṅ*² step, staircase

°*yā* 43,1.

tao see *tava*.

takusvām (< °*svāna*) a flower 67,6.

tago: (cf. *tata:go*;) big 35,6.

tacha-lā the month of Vaiśākha

°*yā* 11,8.

tata:go: (< *taratavagola*) big

°*gu* 37,R.

tathāgata (Skt.) 9,2.

tathe like this, like that, thus 61,1.

tana slope

tanam 86,11;

tane (loc.) 86,10 f.

tana mana (Hi. *tan man*) the body and
the mind, the body and the sense
organs, complete, "everything",
whatever one has, hearty, heartily
fervent(ly) 17,4; 20,8; 50,2; 58,7;
65,2; 84,9; 90,6.

tanake (caus. of *tane*, to lose) to
cause to lose, to cause something
to get lost

tanakā 95,4.

tantra (Skt.) 25,3.

*tapa*¹ (Skt. *tapas*, Hi. *tap*) penance,
austerity, devotion 20,3; 86,16 f.;

86,22;

°*na* 76,4;

see also *japa*.

*tapa*² a musical instrument(?) 68,4.

tapari a plate made of leaves

°*sa* 95,2.

tapasyā (Skt. °*sya*) austerity 83,21.

tapobana (Skt.) 81,1.

tapha a flower 70,2.

tama (Skt. °*s*) anger, wrath 83,14;

°*na* 21,3;

tamamtamam angrily 93,6.

tamacā drum (ironical) 97,4;

°*m* 97,6 f.

tamo (Skt. *tamas*) anger, wrath; cf.

tama

°*nam* 52,3.

taya to put; to place; to keep; to

- restrain, to control (often used as aux. vb. in compound verbs and verb-phrases) 18,5; 20,3; 26,1; 30,2; 42,R f.; 47,R; 55,R; 66,1 f.; 72,3; 74,2; 76,1; 82,4; 93,5; 93,11; 96,1;
tai 99,5;
tayā 10,2 ff.; 14,2; 16,4; 17,4; 20,4; 26,2; 27,R; 28,4; 39,1 ff.; 49,1; 49,4 f.; 51,2; 72,2; 81,3; 82,2 f.; 93,11; 95,14;
tayā(ṃ) taya 59,3; 93,7;
tayāo 83,19; 85,3;
tayāgu 93,7;
tayāva 6,R; 8,4; 9,2 f.; 17,1; 17,4; 67,R; 68,2; 100,5;
tayāhma 55,2;
tayā: (< *tayāva*) 57,2; 72,1; 95,23; 98,9;
taya 98,5 f.;
taye 19,4; 24,7;
tala 5,1; 15,1; 15,4; 17,2; 43,4; 48,2; 48,4; 54,1; 58,2; 59,6; 69,4; 75,3; 78,3; 84,44 f.; 88,4 f.; 89,17; 90,1; 95,5; 95,19; 99,4; 100,5;
talasā 18,5;
tase 8,1; 24,1; 41,R; 58,5; 76,2; 83,19; 84,4; 84,8; 84,14; 84,19; 84,24; 84,37; 84,55; 84,58; 89,12; 97,2;
tasyaṃ 5,14;
ta:hma (< *talahma?*) 43,R; 43,2;
tāla (arch. for *tala*) 50,2;
tiva 20,7; 47,4; 87,15.
thava deśa taya to make somebody stay in one's country, *th° deśa tala* 84,44.
tarabāra (Hi. *talvār*) sword 84,23; 84,27;
°sa 84,43.
taraha (U. *tarah*) way, manner, kind 97,3;
°na 16,3.
taruṇi (Skt.) 49,2; 49,4; 58,1; 59,6.
tare juya (from Hi. *tarnā* + *j°*) to get across, to accomplish (something) *t° jui* 60,1.
tare yāya (from Hi. *tarnā* + *y°*) to cross *t° yānā* 10,2; 24,5; 84,1.
talasa upstairs 84,50.
Taleju 27,R; 96,5.
tava, tao great, much, many 40,6; 60,8; 72,1; 76,2; 80,2.
Tavadaha *°yā* 92,2.
tavadhana great, big, important *°ṃ* 60,3.
tavasina *tavasina-bhāju* landlord 94,5.
tavo hlāya to hand over 84,46.
ta:sim-bhāju (< *tavasina-*) landlord *°ṃ* 45,3.
Tahrithakum 35,4;
°yā 35,5.
tasā (noun, from *taya*) (the thing or person) that is placed 16,1; 16,4.
tā¹ class-marker *nātā* 5,10;
chatā 24,3; 32,R; 60,5; 64,7 f.; 94,16;
nītā 60,5;
svatā 14,1.
tā² long, a long time 45,3.
tākāla long, a long time 19,4; 87,5.
tāne to add *tānā* 23,9.
tāpa (Skt.) *°na* 73,3; 74,2.
tāpake to cause to separate, to cause (somebody or something) to draw back some distance; to push away 94,10;
tāpakāva 94,10;
tāpakusā 94,10.
tāpana (Skt.) 67,2.
Tāmākhusi Tāmākosi 96,3; 96,9 f.; 96,17.
tāya to feel, to perceive, to imagine 93,11; 94,14; 94,17;
tā (mod.) 97,5;
tāyā 27,R ff.; 42,3; 55,3 f.; 60,8; 61,1 ff.; 66,R; 72,3;
tāyāo 83,2;
tāla 44,R; 84,12; 94,15;
tāse 25,1; 94,19 f.;
vāta tāya to come to know, to learn, *v° tāyāva* 84,42.
tāyake see *laya tāyake*.

tāyala an ornament worn round the neck, a *tāyo* 46,2.
tāyo: (< *tāyola*, < *tāyala*) an ornament worn on the neck 35,5; 45,3; 63,6; 95,13; 97,3;
 °cā 39,2.
tārā tārā onomat. 34,1.
tārisvāna a flower 44,4; 86,16.
tāla (Skt.) 7,3.
tālana behaviour 74,3.
tāhāka: (< °*kala*) long 68,3; 91,7.
Tāhānami
 °yā 35,2.
*tī*¹ bending 30,3; 39,3.
*tī*² = *utī*, as much as; (a)like, just as 4,1; 21,4; 72,2; 75,1; 86,16 f.; 86,22.
*tī*³ liquid, juice, sap
 °na 26,1; 39,3; 69,4.
*tī*⁴ class-marker 30,3.
tiṃ tiṃ hnuya to jump
 t° t° *hnuyā* 18,2;
 t° t° *hnuse* 83,8.
titi yāya to take care
titi yānā carefully 93,7.
tīthi (Skt.) 5,13; 58,8(?); 91,10.
tīthi (Skt.) 23,9.
tine to shut, to close (a door etc.)
tinā 43,4.
tinī part., still, yet, later on 69,2 f.
tinikhāta brocade
 °yā 30,1.
tipū, tepū (= *tirī-puruṣa*) man and woman 84,59; 86,2; 86,17.
timīti a Rāga 23,6.
*tiya*¹ to adorn, to adorn oneself, to wear, to dress oneself, to put on (clothes, ornaments etc.) 61,1; 63,1; 66,1; 97,1;
tināhma 91,2;
tiyayāta 64,7; 96,11;
tiyā 5,3;
tiyāva 8,3; 9,3;
tiye 77,2;
tīla (*tīlaṃ*, metri causa) 23,5;
tise 84,27;
tisya 5,10.
*tiya*² to close, to shut 3,4.
*tiya*³ to bend
tika 39,3.

tiyake (caus. of *tiya*¹) to cause (somebody) to wear, to adorn
tiyakā 55,2;
tiyakā: (< *tiyakāva*) 35,7.
tiri, tirī (Skt. *stri*) woman, lady, wife 2,4; 15,1; 15,4; 52,2; 58,4; 83,14; 83,18; 86,4; 86,6 ff.; 86,18 f.; 87,5 ff.; 89,8;
tiriyā, tiriyā 29,R (here probably not gen., but dim. of *tirī* formed from the Hi. and Mai. pattern); 50,2; 58,3; 71,3;
tirijāti 51,1;
tirijātiyā 59,9.
tilandhā a Rāga 23,6.
tilahila (Ew., from *tiya*¹) ornament(s) 8,3; 58,2; 80,4.
tisā (noun, from *tiya*¹) ornament 9,3; 16,2; 18,3; 22,2; 23,5; 51,1; 86,23;
 °naṃ 35,7.
*tī*¹ (< *tika*; cf. *tiya*³) bent(?)
ticā 30,3.
*tī*² mole 35,2.
tīmā-phelu distaff, instrument used for beating cotton into flock 55,3.
tira (Skt.)
 °sa 65,2; 84,45.
tu(m) part. 6,1; 20,4; 25,1; 27,R ff.; 42,3; 47,1; 53,3; 55,3 f.; 75,1 f.; 76,R; 84,12; 84,22; 84,48; 88,3 ff.; 88,12 f.; 88,20; 91,2; 91,9; 94,12; 97,1.
tuṇṭhi a well
 °sa 84,27; 88,2 f.; 88,5 ff.
tuṇvācā earthen pot or vessel
 °sa 95,2.
tuika white 62,1; 62,4.
tuki a certain kind of ear-ornament 45,3;
 °cā 29,6; 46,2; 97,3;
tuki tāki Ew., ear-clips etc. 97,5.
tuku muku onomat. 97,4; 97,6 f.
tuke to spend, to use (material) 60,6.
tutī foot, leg 28,4; 59,5; 98,2;
 °sa 32,3; 92,6.
tutipāli foot, leg 18,5;
 °cā 39,2.
tutu female breast 27,5.

tune to have a (sympathetic) feeling (for) 72,2.
tuyu, tuyū white 23,3; 23,5; 35,2.
turanta (Hi. *turant*) quickly, at once 94,14.
tule to wind (on a spool)
tulāgu 28,1.
tulakā a certain kind of cloth
^o*yā* 32,5.
tulasī (Skt.) 67,4;
^o*yā* 14,2.
Tulādhara 40,7.
tusi cucumber
tusicā 27,2; *barsā-tusi* 28,3.
teja (Skt. ^o*s*) splendour 5,3; 8,3; 23,4;
^o*na* 67,4.
Tejalakṣmī 55,3 f.
tetisa (Hi. *teṁtis*) thirty-three 13,3.
tene, tyane to be about to
tena 67,R; 83,2;
tenā 94,6; 94,8;
tyana 84,13; 84,17; 84,19; 84,26;
tyanā 56,4; 93,8.
tepū see *tipū*.
teya to be allowed, to be proper, to be time (for)
(ma) te 3,R; 19,4; 32,R; 34,1; 39,3;
42,R; 42,4; 47,R; 55,R; 59,9; 64,4;
65,1; 66,3; 69,R ff.; 71,1; 71,3; 72,R;
74,R ff.; 76,2; 76,4; 86,2; 86,4 ff.;
86,13; 86,16; 86,23 f.; 86,28;
87,3 ff.; 87,10; 87,12 f.; 87,15 f.;
87,20; 89,14 f.; 89,18; 90,3; 91,2;
91,4; 91,6 f.; 91,10; 92,9.; 93,5 f.;
93,10 f.; 94,9; 94,14; 94,17; 95,20;
96,20; 99,1;
tela 19,1; 20,8; 24,10; 35,1; 54,2;
92,4; 92,11; 94,3; 94,6; 94,10;
94,16 f.;
tya: (< *tela*) 37,R;
tyo (mod.) 98,3.
toka puya to cover; to conceal, to hide
6,2;
^{t°} *pula* 13,5;
^{t°} *puse* 94,2;
^{t°} *pusya* 11,1.
toka phiya to slip (out of the hand)
^{t°} *phira* 84,39.
totā see *tolate*.

tone, tvane (Tib. *'thuñ.ba*) to drink
83,13; 95,2;
tonāva 21,4.
toya¹, twaya² to shine
nibhā tvaale when the sun shines 92,7.
toya² twaya² to take off (ornaments, a dress, etc.)
toyā, twayā 84,55;
toyāva 80,4;
tola, tvala 86,27.
tolate to leave, to abandon; to release
49,5; 63,3; 87,15; 93,10;
totā (mod.) 62,3; 99,4;
tolata 20,2;
tolatā 92,7;
^o*tāo* 83,6; 83,20; 83,23;
^o*tāva* 13,4; 50,2; 64,R; 65,1; 69,1;
86,17; 91,8; 93,2;
^o*tī* 71,4; 74,3;
^o*tīva* 71,3;
^o*tuse* 83,16.
tosā (noun, from *tone*) a drink 98,1.
tohala pretext; excuse 94,11;
^o*na* 74,1;
tohala cine to pretend, *t° cinā*: (< *t° cināva*) 44,R; 53,4.
tyane see *tene, tyane*.
tyā¹ class-marker (for long round objects)
tyācā 32,1.
tyā² half 91,7.
tyāṃgrāpu, lying on the back, tumbling (weakly) 33,R.
trāsa (Skt.) fear, terror 78,4.
tripāsā hmite to play dice 86,23.
Tripura-asura (Skt. *tripurās°*) 16,3.
tribhubana (Skt.) 5,14; 94,1;
^o*yā* 4,1.
tribhubanatela (Skt.) a type of oil 70,2.
triratna (Skt.)
^o*yā* 6,R.
triśūla (Skt.) 16,1.
trījana (Skt. *strījana*) woman, wife;
cf. *tīri* 84,24.
tvane see *tone*.
tvasana neighbour
^o*naṃ* 60,3.
tvāka (one) piece; one bundle; an ornament consisting of a plait of

flowers and bound on to the forehead (see *tvākasvāna*) 68,3; 84,4.
tvāka hlāya to cut into pieces
t° hlānā 84,40.
tvākasvāna an ornament consisting of a plait of flowers bound on to the forehead 40,2.
tvādevā: lamp 88,8; 88,12.
tvāphala steps (of a stair-case)
°sa 100,4.
tvāyabhata friend of a wife's husband 87,18; 87,20.
tvāla block of houses, area of a city, a tol
°yā 88,17; 88,19; 91,1.
*tha*¹ see *thva*.
*tha*² part., often used in the sense of "don't worry" 91,3.
tha suya to tuck up, to turn up
tha suyāva 93,2 f;
tha suse 44,3.
tha svaya, *tha soya* to look up
tha svayām 95,1.
tha: see *thava*.
Thaṁhiti 35,6.
thao see *thava*.
thata up, upwards 78,5.
thathina such 41,1; 75,3; 84,26; 84,55;
thathimjāgu 59,5; 64,R; 86,27;
thathinagu 83,6; 83,21; 83,27;
thathihma 84,8.
thathe thus 23,8; 74,2; 76,2.
thana (as to *-na* cf. Tib. [ga].na) here, hither 30,R; 55,R; 71,1; 71,3; 76,1; 82,4; 85,3; 86,29; 89,10; 90,3; 94,12.
*thane*¹ to rise, to get up, to arouse
thanyā (Bhatgaon dialect) 25,2.
*thane*² to place, to set up; to lift
thanā 60,5;
thanāgu 27,5.
*thane*³ to fill, to stuff
thanāgu 27,3.
*thane*⁴ to spend (money, etc.)
bhasabhasaṁthane to spend lavishly,
bh° thanyu 98,11.
*thane*⁵ see *maku thane*.
thanake to cause to burn
thanakā 1,2.

thani (< *tha + hni*) today; now 42,2; 47,4; 49,5; 59,5; 63,3; 63,7; 69,Rff. 77,R; 77,2; 78,1; 82,2 ff.; 84,57; 87,14; 89,18; 94,7; 100,2;
°na 84,13;
°yā 94,3.
Tha:ne name for the northern part of Kathmandu, "the Upper Town"
°ya 35,6.
thama refl. pron., oneself 80,3; 84,37; 85,2;
°ṁ 60,1 f.; 99,5; 100,5;
°na(m) 20,4; 42,1; 49,2; 51,1; 58,7; 73,4; 80,1; 94,15.
*thaya*¹ to place (also used as aux. vb. in compound verbs)
tathala 50,R; 59,2.
*thaya*² to divide, to classify, to observe the order (of a ritual, etc.)
thayāo 83,5.
tharathara onomat. 93,6.
thava, *thao* refl. pron., poss. pron. 6,3; 9,5; 10,1 f.; 11,7; 20,3 f.; 23,4; 42,Rf.; 47,1 f.; 47,5; 49,2; 51,1 f.; 60,2; 77,3; 80,1; 80,3 f.; 81,1; 81,4; 83,11; 83,14; 83,18; 83,19; 84,15; 84,43 f.; 84,53; 84,58 ff.; 86,4; 86,20; 86,29; 87,16; 89,8 f.; 91,1; 94,15; 99,5 f.; 100,5;
thavagu 84,55;
thavata 97,2;
tha:gu (< *thavagu*) 86,20 f.
thalabhala household vessels 98,5.
thasa: pāya to fall down, to fall back
th° pāla 35,6.
thahām see *thāhām*.
thahma refl. pron. oneself 38,2.
tha:hma dhāya (< *thavahma dh°*) to call one's own
th° dhāihma 38,2.
thāku difficult 15,2; 98,2.
thākura (Hi. *thākura*) lord, master
°yā 73,3.
thākurānī (Hi. *thā°*) goddess, mistress 52,7.
thācā (noun, from *thāya*²) "something on which a sound can be produced," drum 97,5.

thājyā (as to *thā* cf. Tib. *'thag.pa*)
loom; weaving 60,6; 88,1; 97,4.
thājyā thāya to work on the loom, to
weave
th° thānā 60,6.
thātāke (caus. of *thāya*²) to cause to
beat (a drum etc.), to cause to
play
thātākāva 84,42.
thāna (Hi. *thān*) place 92,1.
thānabāna beauty 84,8.
thānā svaya to tap (earthen pots in
order to see if they are cracked)
thānā thinā svaya id., *th° th° svaya*
98,13.
thāya place 56,4; 76,4;
thāye 97,2.
thāsa 5,6; 48,2; 54,1; 58,3 f.; 59,9;
60,1 f.; 64,8; 73,3;
thāse 56,6;
*thāya*¹ (cf. Tib. *'thag.pa*, to weave)
to weave 97,4; 98,10.
*thāya*² to beat (a drum etc.), to play
(musical instruments); to clap
(somebody) affectionately; to
sound
thā (mod.) 97,4; 97,6 f.;
thākā: 21,2;
thātacā 39,3;
thānā 97,2;
thānāva 68,4.
thālām 23,4; 23,6;
thāsām 97,5;
thāsya 7,3.
thāyake (caus. of *thāya*²) to make play
(musical instruments)
thāyakā 2,3; 95,5;
thāyakā: (< *thāyakāva*) 96,2.
thāsa place 2,4; 10,4; 16,2; 22,2; 71,2;
74,3; 75,3; 76,1; 79,3; 80,4; 82,1;
84,34; 84,45; 87,14; 89,4; 96,15;
99,5;
vanā vanā thāsa wherever I went
10,1.
thāhām, thahām up, upwards, up to
62,3; 84,38; 88,13; 95,21.
thika shining 8,3; 9,1; 24,4.
thikithiki pane to delay (something),

to show unwillingness (to do
something)
th° pam (mod.) 98,8.
thiku see *iku th°*.
thiku kaya to turn towards
th° kayā: (< *th° kayāva*) 97,6.
thina like 2,2.
thiti (Skt. *sthiti*) maintenance, con-
tinuance 93,11.
thitinīti (Skt. *sthiti* + Skt. *nīti*) policy
99,3.
thithi mutually, each other; among
each other; relatives, kinsmen
12,2; 68,2; 84,12; 84,50; 84,55;
84,58; 87,16; 89,2; 89,6 f.; 89,10;
91,4; 93,1; 93,10;
thithi bāri yāse working each on
his own plot 93,3.
thiya to touch
thiyaka 91,2.
thira (Skt. *sthira*) steady, firm, stable,
permanent 6,1; 15,R; 25,1; 40,5;
52,1; 58,3 f.; 62,2; 91,8; 95,20;
thirana (adv.) 53,3; 75,2.
thu (cf. Tib. *'di*) this, that
thugu 6,5; 11,4; 19,R; 24,8; 58,3 f.;
60,6; 63,4 f.; 66,3; 87,1;
thuguli, °ri 50,6; 71,3; 74,3; 83,14;
84,3; 84,9; 84,27; 84,31 ff.; 84,35;
84,40 f.; 84,45; 84,61; 94,11.
thuike see *thuyake*.
thukim therefore 74,2.
thuti this, that
(°*tī*, metri causa) 23,9.
thune to bury 96,16.
*thuya*¹ to cook
thuyā 57,1.
*thuya*² to possess; to understand
thuyā 42,3.
thuyake, thuike (caus. of *thuya*²) to
make understand; to understand
thuikāva 61,4.
thuyā kaya to take possession of; to
discover, to find
th° kayayā 49,3.
thuli this much; a little 37,2; 49,3;
53,4; 59,7; 61,3; 64,5; 94,12;
°*yā* 84,57;
°*sa* 72,2;

thuli... *guli* as much (many) as 80,5.
thulita = *thuli* 84,52; 84,58.

thulimachi so much, so many 86,23.

thusā bull 16,1.

the(n), *thye(n)* (a)like, as it were 5,2;
5,4; 5,14; 9,1; 20,4; 20,6 f.; 22,1;
23,3; 24,4; 28,1 ff.; 34,2 f.; 36,3;
37,2; 39,R ff.; 40,2; 41,4; 43,4;
50,2; 51,2; 52,R; 53,3; 59,8; 61,2;
62,1; 66,2; 67,4; 75,2; 77,2; 79,3;
80,2; 83,3; 84,11 f.; 84,52; 84,56;
89,15; 90,R f.; 90,3; 91,4 ff.;
92,7 f.; 93,10; 94,4 f.; 94,14; 94,17;
98,13;

the nenāva like, as if 84,52.

thenake, *thyanake* (caus. of *thene*¹,
*thyane*¹) to cause to reach, to
cause to arrive; to reach, to
arrive 95,R; 95,6; 95,10 f.;

thenakala, *thyanakala* 11,3; 87,19;
95,9; 95,13; 95,15;

thenakāva 84,59;

thenakāo 89,2 ff.;

thyanākā: (< *thyanakāva*) 86,4; 86,6
ff.;

thyanaka 50,4; 77,3.

*thene*¹, *thyane*¹ to reach, to arrive
thēna, *thyana* 86,18 ff.; 86,25; 94,12;
thenāva 84,60;

these 92,6;

thyanika (mod.) 86,25;

thyanigu (mod.) 86,13; 86,18; 86,20;

thyana 10,3; 89,11; 96,10

*thene*², *thyane*² (caus. of *dene*) to cause
to sleep, to make sleep

thyana 78,2; 81,4; 86,14; 93,2;

thyanā (< *thyanāva*) 60,2.

tho see *thva*.

thom beer made of wheat 45,2.

*thoya*¹, *thvaya* to echo, to recall; to
pick (flowers) 83,22;

thoka 5,5;

thova, *thvava* 90,4;

thvayāgu 27,8;

thvayu 69,2;

thvaye 53,1 f.;

thvase 31,1.

*thoya*² to take back, to withdraw
94,10 f.

thaum (mod., < **tha hnuṃ*) today
45,3.

thyane see *thene*.

thyanake see *thenake*.

thiyaya to cross one's legs (when sitting)
thyase 75,3.

thva this 5,1 ff.; 6,6; 10,4; 11,8; 15,5;
20,1 f.; 20,4; 20,7 f.; 23,6; 24,5;
30,1; 30,3; 42,2; 50,4; (*tho*) 54,1;
56,R; 56,4; (*tha*) 57,R; 59,2 f.;
60,1; 60,8; 63,4; 63,7; 73,2 f.; 73,5;
76,4; 80,R; 82,2; 82,4; 84,35;
86,22; 86,24; 87,13; 88,2; 88,17;
88,19; 89,13; 89,15; 90,6; 91,4;
91,7 f.; 93,10; 96,14; 97,3; 98,13.

thvamham (mod. *thamam*) oneself, of
one's own accord 23,8.

thvaya see *thoya*.

da(h) year; also used as class-marker
for "year" 84,48; 87,3; 87,5;

daṁṭa 86,22;

dakhalakha (for) a year or so 92,9;

dakhalakham within a year or so
98,10.

dako, *dakvo*, *dak(v)a*, *dakko* all 1,5; 2,2;
10,2; 13,4; 18,4; 21,1; 23,1; 23,5 f.;
23,8; 25,3; 38,1; 61,4; 65,2; 66,2;
80,3 f.; 81,2; 83,2; 84,13; 84,17;
84,60; 86,25; 86,25; 86,27; 87,7;
89,1; 89,8; 93,1; 93,11; 95,23;
99,4;

dakoyā 23,2.

dachinā (Skt. *dakṣiṇā*) reward offered
to the guru or priest, fee 83,3;
83,8 ff.; 83,18 f.

daṇḍa (Skt.) 1,3.

dathu middle 84,30;

dathui 59,2;

dathusa (°*thū*°, metri causa) 23,9;
68,3; 83,7 f.

dathujana, °*jina* intermediary 15,4.

*dane*¹ (Tib. *ldan.ba*) to rise, to get
up (early in the morning); to
awake; to mount; to set out
(from) 62,1;

dana 100,1;

danā 14,3; 86,4 ff.; 86,15; 86,18 f.;
89,2 ff.; 96,5 ff.;

danāo 88,13;

danāva 8,5; 11,6; 80,1; 84,12;
danā: (< *danāva*) 36,2; 57,1.
*dane*² to become, to be full
daṃ 35,3;
daṃka whole, wholly 46,2.
*dane*³ to perform (a vow)
daṃva 79,4.
danta (Skt.)
^o*ṇ* 5,5.
daya to be
dai 59,3; 86,22; 97,2;
daio 76,1;
dao 76,R;
data 38,R f.; 45,3; 59,6; 68,4;
datale, *dutale* 24,10; 30,2; 59,1; 98,1;
datasā 59,3; 92,10;
daya 90,5 f.;
dayā 94,9;
dayāna 20,3;
dayāva 64,2; 89,8;
dayā: (< *dayāva*) 84,48; 96,18;
dayu 63,5; 69,3; 92,11;
dava, *davo* 39,2; 58,2; 58,5; 69,2;
davayā 49,5;
dase(*m*) 6,1; 59,1; 90,6; 92,11; 99,1 f.;
(*ma*) *du* 4,1; 6,7; 11,8; 16,3 f.; 19,5;
20,5; 20,8; 21,4; 23,3; 31,1 ff.;
36,3; 38,R ff.; 40,5 f.; 42,1 f.;
47,4; 48,2; 51,2; 53,1; 53,3;
54,1 f.; 56,2 f.; 56,5; 59,3; 59,8;
60,3; 63,2 ff.; 64,5; 64,8; 66,1;
66,3; 69,2 f.; 75,1; 84,21; 86,1;
86,17; 86,22; 87,1; 87,9 f.; 88,16;
88,18; 89,11; 91,3 f.; 93,9 f.; 94,10.;
95,14; 95,16; 96,1; 96,11; 96,16;
99,3; 99,6; 100,1;
dugu 59,4; 59,7; 94,16;
dusā 47,5; 87,2;
duhma 2,2; 63,7; 79,1;
duhmayā 52,1;
da jio khe sayā the to the best of my
knowledge and ability 94,4;
da ni 89,5.
dayake (caus. of *daya*) to cause to be;
to bring about; to build, to erect;
to prepare, to earn (money); to
bring 20,4; 94,8;
^o*kala* 13,5; 94,6;
^o*kā* 95,3;

^o*kāo* 83,9; 89,1;
^o*kāva* 87,7; 87,16; 98,2;
^o*kā*: (< *dayakāva*) 88,8; 88,12; 88,20;
(*dyo*) *dayakaṃ* as long as there is
(daylight) 97,7; cf. *ma dayakaṃ*.
dayā (Skt.) 14,3; 24,7; 51,2; 90,5 f.;
92,11; 93,8; 94,14; 95,3;
^o*na* 10,3; 50,5; 78,5.
dayākṛpā (Skt. *dayā* + Skt. *kṛpā*) se.,
mercy, compassion
^o*na* 83,15.
dayā-nā (from Hi. *dāyem* + *nā*) the
right-hand side 95,9.
darasana, *daraśana* (Skt. *darśana*) 10,1;
11,R; 11,3; 12,4; 13,1 f.; 14,3;
41,R; 52,6; 67,R; 73,2; 85,4;
86,20; 89,3; 95,12; 95,16; 96,5 ff.
darśana (Skt.) 78,2; 84,59.
dalūcā small oil-lamp 27,4.
daśakarma (? , Skt.) involving many
activities, busy(?) 84,61; 91,9;
92,1.
daśadiga (Skt. *daśadiś*) the ten direc-
tions
^o*yā* 91,9.
Daśabala 7,1.
daśā (Skt.) 16,3.
dahañ (mod.) = *dahana* 12,3.
dahana lake
^o*na* 78,5;
^o*yā* 78,4;
^o*sa* 12,1; 12,4; 78,1.
dahudabu = *ḍamaru* 17,2.
dāgā biya (Nep. *dāgā dinu*) to deceive,
to cheat
d° biyā 84,23.
dāju elder brother (also respectfully
used when addressing a gentle-
man) 45,3; 46,1 f.; 59,7; 86,21;
^o*m* 45,2.
dātā (nom. sgl. of Skt. *dātṛ*) giver,
donor, 55,1; 88,14;
^o*yā* 88,15.
dāna (Skt.)
^o*yā* 1,7;
dāna kāya, *d° kaya* to accept as a
present, *d° kāo* 83,26; *d° kayāo*
83,28;

- dāna phone* to ask for something as a present, *d° phonāo* 83,26;
dāna phonake to make (somebody) ask for something as a present, *d° phonakala* 83,25;
dāna biya to present, to give, *d° bio* 83,13;
dāna yāya to present, to give away 81,3 f.;
kanyā dāna kāya to accept a girl offered in marriage, *k° d° kāla* 83,1;
kanyā dāna phone to ask for the hand of a girl in marriage 83,17;
kanyā dāna biya to give away (one's daughter) in marriage 83,1; *k° d° bīla* 84,43.
*dāya*¹ to get wet
dāyu 60,8.
*dāya*² to lose
(laṁ) dāku 49,1.
*dāya*³ to beat 83,22;
dāyā 96,12;
dāyā: (< *dāyāva*) 95,15; 96,15.
*dāya*⁴ to boil (water, milk etc.) 76,2.
dāsa (Skt.) 40,7;
°naṁ 25,4.
dāsī (nom. sgl. of Skt. **dāsin* = *dāsa*) slave 90,6.
dāsina? 25,4.
dāha juya (Skt. *dāha* + *j°*) to burn
d° juyā 83,13.
*dike*¹ to put, to place 86,26.
*dike*² to stop
dika 21,1.
digapāla (Skt. *dikpāla*) guardian of a quarter of the sky 5,9.
Digambara 58,8.
ḍigī ḍigī (from Skt. *ḍiś*) in every direction 18,4.
ḍigu-pūjā a ceremony 11,7.
ḍitake (caus. of *ḍiya*¹) to cause to stay; to cause to rest; to allow to rest
ḍitakāo 88,17; 88,19;
ḍitaki 88,9.
dina (Skt.) 11,8; 15,5; 25,3; 50,6; 93,1; 94,3; 94,20;
°sa 11,6; 82,3;
chahnuyā dinasa one day 54,1; 84,50;
dina dina day after day, daily 71,3.
dinabelā (Skt. **dinavelā*) auspicious time, auspicious moment 88,8; 88,12.
dīpa cremation-ground
°sa 87,19.
dībya (Skt.) 15,5.
*ḍiya*¹ to rest, to sit, to stay (resp. for *cona*)
dika 5,9;
dila (*dīlaṁ*, metri causa) 23,5; 24,1; 84,23; 84,60 f.; 85,1; 86,13; 88,10;
disa(*ṁ*) 56,1; 59,8; 66,3; 87,1; 87,3 f.; 87,6; 93,11;
disane 90,4.
*ḍiya*² to strike against; to strike, to hurt
dika 41,4;
ḍita 51,2.
diva (Skt.) 6,1.
ḍiśā (Skt.) 16,3.
ḍiśā = *ḍiśā* 92,5.
dīpa (Skt.) 7,2.
du biya to enter
du bika 6,3; 19,1;
du binyā (Bhatgaon dialect) 25,1 f.
du bvāya to run, to leap
du bvāka 21,2.
du svaya to look into 89,15.
duora yoke (of a palankeen) 88,8; 88,12.
du(h)kha (Skt.) 3,R; 3,2; 4,4; 19,R; 24,8; 47,R; 47,4; 51,R; 58,6; 63,4 f.; 64,2; 64,5; 64,7; 66,3; 83,21; 84,54 f.; 84,57; 84,59; 87,19; 88,4; 88,10; 93,11; 94,17; 95,4; 95,20; 96,19;
°yā 20,2; 47,4.
du(h)khi (Skt. *duḥkhiṇ*) 2,3; 4,3;
dukhijana 2,6.
duguṇa (Skt. *dviguṇa*, Hi. *dugunā*) double, twofold 5,3.
duta haya to bring into (one's home)
d° hayayāta 98,12.
Dudhana 92,R; 92,3.
duniyā (U.) people
dune in, inside 31,1; 49,4.
dubāla (Skt. *dvāra*) door, gate; opening of the body 6,7; 22,4.

durajana (Skt. *durjana*) a bad man,
a malicious person 85,2 f.
durā palm of the hand 5,8.
duru milk 86,24.
durgatī (Skt.) 6,4.
Durgā (Skt.) 11,8.
durmatī (Skt.) 83,20.
dulī (Hi. *ḍolī*) (bridal) palankeen 60,5;
86,15; 88,6 f.; 88,15;
°yā 88,5; 88,10;
°sa 15,1.
dulimacā child of the *dulī* 88,15.
dulyā-ābā a palankeen-bearer 88,9;
88,11.
duvāryā headman of a town or village
who collects government taxes
and settles quarrels 95,7.
Duśāsana (Skt. *duṣṣ*) 21,3.
duṣṭabuddhī (Skt.) 18,3.
Duṣprasaha 83,4; 83,7; 83,19;
°yā 83,25.
duhām into, inside 84,30; 94,9.
dūta (Skt.) 99,4;
°yāta 6,7.
dūra (Skt.) 22,3.
ḍṛṣṭī (Skt.)
°ṇ 23,7.
de see *hā de*.
dene to sleep 30,2 f.; 59,5; 88,12;
dena 30,2 f.;
denāva 84,16.
deba (Skt.) 12,3; 15,4; 22,R; 24,4; 40,1;
50,6; 89,18; 91,9; 92,2; 94,1;
°ṇ 23,2;
°gaṇa 13,3;
°na 42,5;
°yā 89,17;
°yāke 50,4; 52,5; 87,R;
°loka 83,27;
deba jā bāhni jāse vala the day has
grown half 94,18.
debara (Hi. *devar*) the husband's
younger brother
devarajuyāke 88,1.
debī (Skt.) 52,6; 79,4;
debīju 88,1;
debīna 70,3;
debīpani 12,1.

derāy juya to sleep separated from
each other
d° jula 60,2;
d° ma jā 60,2.
dēsa (Skt.), *desa* country (cf. MN II,
p. 451); town, city 83,4; 84,1;
84,44; 84,53; 84,58; 84,60;
°yā 83,4; 84,30 ff.; 84,45; 84,61;
°sa 11,2; 84,22 f.; 84,30; 84,32;
84,35; 87,19.
deśa vāle to move around (in town etc.)
d° vālāo 76,2.
deśāntura (Skt.) 64,10; 77,R;
desa see *deśa*.
deha (Skt.) 15,5; 24,10.
daitya (Skt.) 12,3; 18,4;
°yā 17,3;
°yāta 18,3.
daiba (Skt.)
°na 20,1 49,3; 50,2; 85,5;
°naṇ 42,4; 61,3;
°yā 20,3.
do kāya to conceive a plan, to plan
58,3 f.
do cām onomat. 97,4 ff.
doṃgā (Hi. *dogā*) coverlet in two layers
32,2.
done to make mistakes, to commit
faults
donyā (Bhatgaon dialect) 25,1.
dona, dvana fault 3,5; 10,4; 59,6; 59,9.
dori a type of cloth
°yā 87,18.
doriyā a little dori, i.e., a type of
cloth 29,1.
Dolakhādeśa, °desa
°ṇ 96,10.
Dolāghāta
°ghātaṇ 96,9;
°ghāte 96,8.
doṣa (Skt.)
doṣa taya to accuse 20,3.
daulata (U. *daulat*) riches, wealth 81,2;
83,8 f.; 83,19.
dyām boundary of the tilled land
45,2.
dyāpuli place where the belt is fastened
°sa 30,1.
dyo (from Skt. *dyo°*) god; sun, day-light

dyo dayakaṃ as long as there is daylight 97,7.
drabya (Skt.) 81,2; 83,19.
Drumakuśa
 °yāta 77,1.
dvādaśa (Skt.) 11,1.
dvāpholasvām (< *dvāpholasvāna*) a flower 67,5.
dvāpho:svāna (< *dvāpholasvāna*) id. 96,14.
dvāhām in, into, inside 89,8; 99,4.
dha a flower 70,2.
dhaka(m) marker for direct speech or quotation 23,5; 84,46.
dhakāva, *dhakāo* id.; cf. *dhaka(m)* 48,1.
dhakā: (< *dhakāva*) id. 30,3; 36,2; 36,4; 42,2 f.; 42,5; 45,3; 47,1; 49,4 f.; 53,4; 57,R ff.; 58,2; 59,1 f.; 60,8; 61,4; 64,3; 69,2; 75,2; 83,1; 83,5 f.; 83,8 ff.; 83,25 f.; 84,6 ff.; 84,18; 84,24 f.; 84,28; 84,32 f.; 84,36 f.; 84,46 ff.; 84,53 f.; 84,58; 86,27; 87,11; 89,1; 89,5; 89,9; 89,12; 91,7; 92,10; 94,6 f.; 94,11; 94,15; 95,4; 95,16; 100,3.
dhacuya to feel queasy, to feel like vomiting
dhacusya 88,9.
dhatura (Skt. *dhattūra*) the white thorn-apple, *Datura alba* 16,2.
dhana (Skt.) 6,3; 6,7; 19,2; 20,3; 37,R; 58,2; 66,2; 71,3; 98,11;
 °yā 94,3;
 °sa 20,4.
dhane to post, to set (down)
 °sā 88,7.
ghanake to lean (something against a wall, etc.), to cause to stand 88,6;
ghanakā: (< *ghanakāva*) 94,15.
ghanadrabya (Skt.) money and wealth 1,1.
ghanavāri a wealthy man
 °yā 59,7.
ghanī (nom. sgl. of Skt. *ghanin*) lord 4,1; 4,4; 8,5; 13,6; 69,R f.; 99,R.
dhandā (Hi. *dhandhā* occupation) worry, trouble 86,1; 94,2;
 °na 19,3; 20,4; 42,2;

dhandā kāya to be worried 86,13; 86,23; 87,3; 87,8; 87,10; 87,20; 89,14; to take care of, *dh° kāse* 94,2;
dhandā juya to be worried, *dh° jula* 84,17.
dhanya (Skt.) 10,3; 41,R; 55,1; 78,2; 83,15; 86,29.
Dhamāthuli
 °i 86,4;
 °iṃ 86,5.
dhayāgu (from *dhāya*) used as a topic marker 88,3.
dharama = *dharma* 40,8; 85,3; 85,6; 87,17;
 °na 80,5; 85,5;
 °sa 10,3; 58,2 f.; 99,3.
dharaḷape (from Skt. *dhṛ-*) to hold 17,2.
dhari, *dhali* (Skt. *dadhi*) curd 76,R.; 87,16.
dharma (Skt.) 6,1 f.; 47,4; 59,3; 59,8; 61,3; 64,5; 83,26; 89,14; 91,4; 91,8; 93,9; 93,11; 96,18;
 °yā 3,3 f.; 13,2; 82,5; 83,28.
dharmadhātu (Skt.) 5,14; 6,4.
dharmaputri (Skt.) 83,1.
dharmarāja (Skt.)
 °ṃ 5,14.
dhalavāla drain, water-course, rivulet 52,3.
dhali see *dhari*.
dhā: (< *dhāla*) a (smaller type of) drum 97,7.
dhāṃcā (Hi. *dhāṃcā*) design, frame, sketch 34,2.
dhāya to say, to call 3,5; 10,4; (*dhāyā*, metri causa) 23,1; 61,4; 76,3; 86,5 ff.; 87,4; 87,6; 87,13; 88,15; 89,15; 91,5; 92,10; (used as a topic-marker) 95,22;
dhayā 49,3; 57,1 f.;
dhayāgu 88,20;
dhā (mod.) 91,3;
dhāi 56,4; 62,2;
dhāiva 65,1; 92,4;
dhāihma 38,2;
dhāyaguli 24,3;
dhāyu 74,1;
dhāla 22,3; (*dhālam*) 23,6; 40,4; 47,3;

- 51,3; 59,2 f.; 83,9; 83,26; 84,7 ff.; 84,24 f.; 84,31 f.; 84,35; 84,51; 84,53 f.; 84,57 f.; 86,3; 87,1; 87,11; 87,16; 89,4; 95,4; 95,14; 100,1; 100,6;
dhālena 91,5;
dhāva 94,11;
dhāse (also used as a topic-marker) 84,36;
dhā:gu 45,3;
dhanya dhāya to bless, to thank 10,3; 55,1.
dhāyake (caus. of *dhāya*) to cause to say, to cause to call; to say, to call
dhāyakā: (< *dhāyakāva*) 88,20.
dhāra shield 84,23; 84,27; 84,43.
dhāla a (smaller type of) drum 97,2.
dhālasā used emphatically or in the sense of “if” 83,21.
dhāle pomegranate
dhāleguli pips of pomegranates 27,6.
dhālepativāna a flower 69,4; 90,1;
[°]*cā* 39,1.
dhāsā (from *dhāya*) saying, statement 16,3.
dhā:sā (< *dhālasā*) used emphatically or in the sense of “if” 35,1 f.; 35,7.
dhikkāra (Skt.) fie! 74,2.
dhigīdhāgi palā taya to stamp hard on the ground
^{dh°} ^{p°} *tayā* 98,9.
dhigīdhigi yāya to knock (at the door)
^{dh°} ^{yānā} 31,4 f.
dhigesa rag, ragged cloth
[°]*na* 15,3.
dhīraja (Hi. *dhīraj*) composure; consolation 3,R; 87,15; 89,17; 92,6.
dhu(ṛh) tiger 21,5;
[°]*yā* 16,2.
Dhūṃcyābyāsi
[°]*i* 86,12 f.;
[°]*im* 86,13.
dhūṃcheṅguli tiger-skin 17,1.
dhu(ṛh)sa(ṛh) mane 100,R.
dhunake to finish, to complete
dhūṃkala (mod.) 37,R;
dhunakāo 88,12 f.; 89,3; 89,8;
dhunakāva 11,5; 60,4; 84,21; 84,44; 84,52; 92,10; 93,4; 94,4.
dhune to be finished, to be completed (often used as aux. vb. in compound verbs) 46,1; 47,2; 58,5; 59,4; 61,3; 66,2; (*dhuno*) 76,3; 81,3 f.; 84,61; 86,28; 88,4; 89,14; 90,4 f.; 91,5; 93,3; 93,8; 93,10; 94,8; 94,10; 94,14 ff.; 94,19 f.;
dhunagu 93,10;
dhuni 94,7.
dhupa dagger, small bayonet 84,29; 84,39.
dhulu pulu khana jhāya to come frequently to see
^{dh°} ^{p°} ^{kh°} *jhāla* 59,1.
dhū (< *dhūla*) dust 35,3.
dhūpa (Skt.) 1,2.
dhūpāya = *dhūpa* (Skt.) 7,2; 21,1.
dhūla (Hi. *dhūl*) dust 98,6.
dhene, dhyane to cut, to cleave
dhyānā 28,4;
dhyānā: (< *dhyānāva*) 12,3; 57,2.
Dhēlāco 92,2.
dhairaja (Skt. *dhairya*) patience 40,7; 51,3.
Dhāivu 86,10 f.
dholaka (Skt. *ḍho°*) a certain type of small drum 7,3.
dhyane see *dhene*.
dhyabā a coin of very low value 36,4; 60,6.
dhyākva corner
[°]*kve* 35,3.
dhyāna (Skt.) 2,4; 15,5; 24,1; 68,4; 75,2; 81,R; 81,5;
[°]*m* 5,14.
dhyānarūpa (Skt.) 5,2.
dhvajā (Skt.) 1,2.
dhvām foolish
nīrbuddhi-dhvām sc., id. 98,10.
dhvākā doorway 95,14.
na(m) also, even; in negative statements this word conveys the meaning of “(not) at all” 2,1; 15,5; 17,4; 20,4; 34,3; 36,1; 40,7; 41,5; 45,3; 74,2; 76,2; 84,48; 84,61; 86,15; 87,13; 91,4; 97,3.
na (Skt.) 6,1; 37,2; 46,1.

na nāya to roar (of thunder)
na nāo 73,1.
na tuya to speak
na tuse 46,1;
na tū (mod.) 60,7.
na svāya (as regards *na* cf. Tib.
mnam.pa, to smell) to smell good
na svāla 42,3.
nakatini just this moment, just now
27,1 ff.; 28,1 ff.; 74,1.
nakala (U. *naql*) make-up 28,4; 29,4;
nakala kaya to apply one's makeup.
n° kayā 28,4.
nakali (U. *naqli*) attractive, artful
(in gestures, make-up etc.) 34,2;
97,5.
nake (caus. of *naya*) to make eat, to
feed 90,2;
nakā 57,1.
nako, nakva (as regards *na*- cf. Tib. *sna*)
(at) first, in the beginning, re-
cently 48,1; 88,15;
nakoyā, nakvayā 49,2; 58,1; 88,18;
nakosa, nakvasa 61,1; 63,1.
Na:kvā:byāsi
°i 86,9 f.; 86,18;
°in 86,10; 86,19.
nagabālikā (Skt.) 17,R.
nagara (Skt.)
°yā 83,1.
naguta see *soya naguta*.
naguti (*na-* from Skt. *nakṣatra*) an
asterism, a star; cf. *soya na°* 5,5.
natasuta conversation 46,1.
natukha a thin needle-like instrument
used by the Kanphaṭā-Yogins
°m 37,3.
natū (< *natukha*) a thin needle-like
instrument, 32,5.
Nadadeśa 88,8.
nane, nene, nyane, ñane, ñene to
prove to be alike, to resemble
ñaka 75,2;
ñana 61,2;
ñena 5,2; 20,1; 40,2;
nena 66,2; 67,4;
neni 62,1;
nyana 20,6; 40,2; 52,R; 90,1; 90,3;
the nenāva like, as if 84,52.

nanāna(m) soon, quickly 8,R; 19,R;
23,1; 50,2; 50,4; 67,2; 82,5; 88,1;
88,9, 88,11.
nanikataka inhabitants of the same
area, neighbours
°m 47,1; 59,3;
°na 59,1;
°yā 88,17; 88,19.
nani open common courtyard 36,1.
Nanda
°juyā 75,R.
Nandī (Skt. *°in*) 16,1.
nabanāga (Skt.) the nine Nāgas 11,1;
11,4; 91,9; 93,R; 94,1.
namaskāra (Skt.) 5,1 ff.; 23,1; 83,17;
91,9.
namo (Skt. *namas*) 1,R; 81,5.
namobāgi-ākhala the letters (*akṣara*)
na-mo vā-gī, etc.
°naṃ 61,4.
namolape (from Skt. *namas*) to wor-
ship
°lapā 91,1; 91,9.
naya to eat 18,2; 42,2; 54,1; 61,1; 63,1;
66,1; 84,28; 88,12;
nayayāta 64,7; 96,11;
nayā 20,4; 39,3; 56,3;
nayu 98,8;
nava 31,2; 83,15;
cupā naya to kiss 97,6; *c° nayā*
30,2.
nara (Skt.)
°yā 6,1; 25,4.
naraka (Skt.)
narakasa 6,5; 20,3;
narakasa lāya to go to hell, *n°*
lāyu 6,1.
naracheṃla skull of a man, skulls of men
17,2.
narapati (Skt.) 10,4; 12,4; 48,4.
naramuni (Skt.) 58,8.
nasamcā the early morning
°yā 78,5.
nasā (noun, from *naya*) food 15,2;
16,2; 22,2; 96,3; 96,11; 98,1.
nasvāka sweet-smelling, perfumed 21,1;
68,3; 75,3; 90,4.
nasvā:nasvā: (< *nasvākanasvāka*)
sweet-smelling 97,1.

nā see *duyā-nā*.

nāga (Skt.) 22,2;

°*yā* 14,2; 18,3.

Nāgabāsa Lake Nāgabāsa, “the Abode of the Nāgas”

°*dahana* 12,1.

nāgara (Skt.) 72,2.

Nāgara = Kṛṣṇa 85,R.

nāgarājā (Skt. °*ja*) 78,2; 78,4;

°*na* 1,2; 78,3;

°*pani* 12,2; 12,4;

°*yā* 78,5.

nāgaloka (Skt.)

°*sa* 78,2.

nāgini (f. of Skt. *nāga*) 92,2.

nāti kuti accurately 97,1.

nātha (Skt.) 8,1; 8,4.

*nānā*¹ (Skt.) 24,6; 40,2; 70,1; 100,3.

*nānā*² bracelet 98,2.

nānāraṅga (Skt.) many-coloured 31,3.

nānī girl

nānī maiju girl 28,1 ff.

nāpa(m) (together) with; together;

completely; (not) even 4,2; 15,5;

42,4; 52,5; 58,1; 58,7; 59,6; 68,R;

86,5 ff.; 86,19; 86,28; 92,4 ff.;

93,6; 99,4; 99,6;

nāpa mile juya to meet, to join,

n° m° *juyā* 47,3;

nāpa lāya to meet 29,R; n° *lāka*

86,28; n° *lānā* 44,R; 48,1; 53,4;

n° *lāta* 84,26; 86,29; n° *lāse* 84,59.

nābha (Skt.)

°*m* 5,7.

nāma (Skt.) 1,2; 7,1; 10,3; 13,5;

16,4; 23,5; 25,3; 47,1; 64,10; 78,3;

80,5; 83,23; 84,22; 84,33; 92,1;

92,11; 95,21;

nāmaṇ 23,7; 89,10.

nāyaka (Skt.) 22,3.

nāyakhi a Nair

°*na* 96,2.

nāyo (from Skt. *nāyaka*) leader 89,4.

Nārada 23,7.

Nārāyaṇa 15,R; 94,3;

°*ju* 14,R; 14,3 f.;

°*na* 1,3.

nāle to claim

thava nāla to claim as one's own,

tha° *nāla* 10,2.

nāsa (Skt.) 3,2; 99,1; 99,4.

nī(m) part., often used in the sense

of “still”, “yet”, “(at) first”, 6,3;

7,1; 20,3; 20,5; 37,R ff.; 38R ff.;

44,R; 46,1; 56,2; 60,1; 60,6; 69,1 ff.;

76,R; 79,4; 82,1; 84,4; 84,9; 84,25;

86,3; 86,16; 86,24 f; 86,28; 87,1 ff.;

87,6; 87,9; 88,3; 88,7 ff.; 88,13 ff.;

89,10; 89,16; 90,2; 91,4; 91,6;

92,4 f.; 92,8; 93,2; 93,5; 94,4 f.;

94,16; 96,9; 100,3.

nī (Tib. *gñis*) two 33,3; 87,3; 87,5;

nikhe on both sides 44,3;

nīga: (< *nīgala*) 35,2; 36,4;

nīguli 90,5;

nīgū (< *nīguli*) 23,9; 99,6;

nīgvalayā 49,3 f.;

nītā 60,5;

nīpā 5,2; 23,4; 97,6;

nīpāyā 9,4; 19,4; 21,6;

nīpu 44,3;

nīphola 29,3;

nīhma 12,1; 16,1; 71,2; 84,12; 84,44;

84,56; 86,2; 86,17; 86,28; 88,19;

94,16; 97,4; 99,1 ff.; 100,2; 100,4;

nīhmaṇ 94,13; 94,15;

nīhmana 72,3;

nīhmasayā 24,10; 89,7;

nīhmasena 84,19;

nīhmahma 5,11.

nītya (Skt.) 88,7.

nīdānasa (Ne. loc., from Skt. *nīdāna*)

at last, finally 80,R.

nīdrā (Skt.) 84,11; 84,18.

nīni aunt, father's sister (also re-

spectfully used to address ladies)

57,R; 60,R; 87,15.

nībāra (Skt.) ceasing, stopping

nībāra biya to cease, to desist, to

finish, n° *biva* 71,1.

nībhā: (< *nībhāla*) sunshine 92,7; 98,8;

n° *pāya* to sit in the sunshine,

n° *pānā* 98,8.

nīmantraṇa (Skt.) 83,4.

nīmitti (Skt. *nimitta*) cause, reason

°*na* because (of) 84,57.

niragati (Skt. *nirgati*) without refuge, helpless 51,1.
niradayā = *nirdayā* 72,R.
nirabuddhi (Skt. *nirb^o*) stupid 48,R.
nirargalayajña (Skt.) a sacrifice called *nir^o* 83,2 f.; 83,7; 83,11.
nirām yāya (< *nidāna y^o*) to take care *n^o* *yānā* 98,6.
nirāśa (Skt.), *nirāsa* hopeless, restless 84,22;
^o*na* 72,1.
nirāśā (Skt.) despair 99,1.
nirdayā (Skt.) lack of compassion, cruelty
^o*na* 20,3; 78,1; 79,2.
nirbuddhi (Skt.) 98,10.
nirmala (Skt.) 5,5; 83,28.
niśi-dina (Skt.) night and day (adv.) 7,1; 20,8.
niścaya (Skt.)
^o*naṃ* certainly, surely 94,10.
niškāraṇa (Skt.) without reason, without motive 94,12.
nisaphala (Skt. *niṣphala*) without result, without success, useless 88,5 f.
niśāpā see *nyāya-niśāpā*
niśujā(?) unattractive(?), ineffective(?), destitute(?) 2,4.
nise(ṃ) since, from 59,1; 87,19; 92,6.
niḷa (Skt.)
^o*yā* 5,11.
Nilakaṇṭha 86,20.
nilamaṇi (Skt.)
^o*yā* 5,4.
nilaraṃga (Skt.) blue-coloured 32,1.
nu = *nuyo* 86,23; 88,1; 88,9; 88,11.
nugala (Tib. *nu.ma*, breast, from *nu.ba*, to suck) heart, mind; breast 11,8; 17,3; 25,2; 42,1; 49,1; 50,3; 54,R; 54,2; 58,3; 59,3; 62,R; 73,2; 82,1; 94,11; 95,15;
^o*yā* 52,1;
^o*sa* 75,2; 88,10; 88,17; 88,19.
nuga: (*nugala*) heart, mind; breast 39,2; 96,15.
nuyo come! let us go! 40,R; 81,R f.; 88,1.
nṛtya (Skt.) 23,6.

nṛpati (Skt.) 24,9; 50,6; 85,6; 89,18; 94,20.
neo(?) = *nyamka*(?) all round, fully(?) 76,2.
Nekhu 24,4.
netā: (< *netāla*) cheek 27,7;
^o*cā* 39,3.
netra (Skt.) 84,12;
^o*m* 5,2; 5,13.
nene¹, *nyane¹*, *ñane¹*, *ñane¹* *ñene¹* (Tib. *ñan.pa*) to hear, to listen 40,4; 41,2; 71,R; 93,9; 94,8; 94,14; 94,16; 100,1;
ñaniāo 73,1;
ñanāo 83,4;
ñenasā 88,4;
ñana 20,2;
nena, *nyana*, *ñana* 21,2; 84,61;
nenā, *nyanā* 62,2; 95,2; 95,4; 96,1;
nenāva, *nenyāva* 71,4; 84,15; 84,52;
nese, *nyase*, *ñase* 66,2; 82,5, 83,3; 83,14; 84,9; 84,22; 84,34; 84,36; 84,55;
nehune, *nyahune* 65,2; 70,3; 94,7;
nyamva 93,7;
nyanā: (< *nyanāva*) 99,2; 99,6;
nyava 86,24.
nene², *nyane²*, *ñane²*, *ñene²* to ask, to request; to accost
ñeniā 40,4;
nese, *ñase* 84,53;
nena, *ñana* 83,3; 84,6; 84,50; 84,52; 84,54;
nenāo 89,8;
neni 94,11.
nena see *ñane²*.
Nepāla (Skt.) 12,R;
^o*yā* 2,6; 3,5; 10,4; 13,6; 14,4; 59,9; 64,9; 69,5; 91,10; 93,11; 96,19;
^o*sa* 11,3; 89,1.
Nepālasambata year of the Nepalese Era 5,13.
Nepālasambatasara (Skt. ^o*saṃvatsara*) year of the Nepalese Era 22,4.
neya to put on (only used for mantles and similar articles of clothing)
nese 87,18.
Nairṛta 1,5.
nokara (Hi. *naukar*) servant

cākara-nokara sc., id. 86,23.
none in: *bātāṇ none* to utter, to speak 23,7.
nyane see *nene*.
nyā (Tib. *ña*) fish; cf. *ñā*² *nyācā* 53,3.
*nyā*² (Tib. *ña*) five; cf. *ñā*¹ 33,3.
nyākūṇ kāya to imitate the movements of a fish, to walk gracefully
n° kāse 44,3 f.
Nyāga:māni
°i 86,5 f.; 86,19;
°im 86,6; 86,19.
nyāya (Tib. *ño.ba*) to buy
nyānā 84,25.
nyāyake to announce, to proclaim
nyāyakāva 84,13; 84,17.
nyāya-nisāpa (sc., Skt./Hi. *nyāya* + U. *insāf*) justice 84,60.
nyāsi cāya to behave in a strange or abnormal way, not to be serious
nyāsi cā: (< *n° cāva*, < *n° cāka*) one behaving in a strange way, (a) joyful (person), (a person who is) not serious 74,3.
nyāsi vane, *nyāse vane*, to walk, to go 39,R; 90,R; 91,8.
nvāke (caus. of *nvāya*) to be allowed to rebuke, to be allowed to admonish 30,3.
nvātuke (caus. of *nvāya*) to cause to rebuke, to cause to admonish; to talk 91,2 f.;
nvātaku 91,2;
nvātasū 91,3.
nvāya to rebuke, to scold
nvāi 33,2;
nvāta 86,20;
nvāyu 91,2; 98,1.
paṃca (Skt.) 22,4;
loka paṃca some people; eminent people, local headmen 47,5; 84,44; 84,57; *l° paṃcayā* 84,22;
paṃca saka (Skt. *pañca* + Ne. *saka*) all (other) people, the public, *p° sakasena* 84,61.
paṃcaparama (Skt.) chief of the village council 95,7.

paṃcaparamāna (Skt. **pañcapramāṇa*) chief of the village council 95,8.
Paṃcapuri the five halls of Svayambhūnāth 13,5.
paṃcamī (Skt.)
°yā 40,1.
paṃcarāṃgī (nom. sgl. of Skt. *°raṃgin*) having five colours 34,2.
paṃcāmṛta (Skt.) 83,9 f.
paṃchī (Skt. *paṅśin*) bird 82,1.
pakali (Hi. *pagṛī*) turban 29,3.
pakhā (Skt. *prākāra*) wall 31,5.
paṇa see *pane*.
pachutāva juya (from Hi. *pachtāvā*, repentance) to regret 56,2.
pajanī yāya to change the tenant
p° yāta 45,3.
patāsi skirt; cf. MN II, p. 782 29,6; 32,2; 44,3 f.; 69,4; 93,3;
°m 87,18;
°cā 30,1;
°nām 33,1.
*pati*¹ (from Skt. *patra*?) a document, a letter 89,3; 89,11 f.
*pati*² (Skt.) 72,4; 73,5;
narayā pati king 25,4.
patiṇ (Skt. *prati* + *m*)
dhvākā patiṇ at every doorway 95,14.
patita (Skt.) fallen
p° juya to fall, to be spilled 76,R.
pathama = *prathama*
°yā 30,2.
pathi cane
°m 30,2.
pudma (Skt.)
yā^o 5,7.
Padmābatī 83,1; 83,14; 83,17 f.; 83,22 ff.
Padmottara 83,14.
pane to hinder, to prevent 6,7; 69,R; 71,1; 90,3;
paṇa 76,2;
pana 94,18;
panigu 94,19;
thikithiki pane to delay (something), *th° paṇ* (mod.) 98,8.
pannā (Hi.) emerald 86,23.
para (Skt.) 80,R;
°yā 71,3; 72,2; 73,4.

parakāla (Skt. *para* + Skt. *kāla*) the proper time, the proper season; or: kind, type (Hi. *prakār*) 11,5.
paraḡata (Skt. *prakaṡa*) evident, undisguised, public
p° yāya to disclose, *p° yāsā* 94,14.
parajā (Skt. *prajā*) subjects, people 84,60; 95,5;
°na 83,21; 96,19;
°yā 61,4; 95,3; 95,5; 96,R; 96,16;
°yāta 95,20.
paratara (Skt. *°tra*) beyond 20,5.
paratāpa (Skt. *pratāpa*) glory, might 89,18.
paradeśa (Skt.) 41,1; 62,R; 63,2.
parabata (Skt. *parvata*) mountain, hill, 12,3; 24,1; 95,R f.
parabeśa juya (Skt. *praveśa* + *j°*) to enter
p° jula 83,6.
paraloka (Skt.) 6,2; 6,5; 20,5.
parahūta (Skt.) 2,3; 6,2.
parāna = *prāṇa* 58,5; 73,3; 82,4.
parikṡā (Skt.) 98,13.
parṇaśālā (Skt.) 81,4.
parbata (Skt.) 7,4.
Palāṁco(ka)
°ṁ 96,8;
°sa 96,7.
pale, palya lotus 12,1.
palesvāna, palya° lotus 26,1; 51,2; 67,3; 69,2;
palesvānahala lotus-leaf 9,2.
palesvāṁ (< *°svāna*) lotus 27,8.
palehala, palya° lotus-leaf, lotus-petal 2,2; 5,2; 39,1; 69,4;
°yā 10,R.
palya, palya° see *pale, pale°*.
Paśupati 52,6; 69,5; 86,19; 95,11;
°ṁ 86,20.
pasa: (< *pasala*, Ncp. *pasal*) shop, market 35,3.
pasi cane 96,12.
pahala (Hi. *pahar*) period or watch of three hours
°sa 78,5.
paha: (< *pahala*) way, manner, behaviour 74,3.
pā¹ (from Skt. *paśu*) axe 22,2.

pā² class-marker
chapā 36,4; 43,4;
nipā 5,2; 23,4; 97,6;
nipāyā 9,4; 19,4;
pyapā 17,4;
bāpā 15,2; 33,1; 55,4.
pājuka together, jointly 88,20.
Pāṇḡdaba 5,13.
pāta cuya to cut (grass etc.) evenly
p° cula 40,3.
pāta (Skt. *pātra*) vessel; purse 94,16.
pāda (Skt.)
°ṁ 5,9.
pādukā (Skt.) small foot
°yā 23,1.
Pānabati 34,R.
pāpa (Skt.) 80,5; 99,3;
°yā 3,4;
°sa 19,1.
pāpamati (Skt.) 10,4.
pāpinī (Skt.)
°na 64,5.
pāpī (nom. sgl. of Skt. *pāpin*) in Ne. also: wretched, merciless, loveless 54,R; 54,2; 56,R; 59,6; 87,13 (instead of *pāpinī*);
pāpīyā, pāpīyā 4,3; 24,4; 25,4; 55,2.
pāya in: *nibhā:* *pāya* to sit in the sunshine, *n° pānā* 98,8.
pāyo: (< *pāyala*, Hi. *pāyal*) an ornament for the ankles, anklet 32,3; 35,5.
pāra (Skt.) 71,R.
pāra juya (Skt./Hi. *pāra* + *j°*) to get across; to be or to get divorced, to be or to become free
p° ma ju 57,R.
pāra biya (Skt./Hi. *pāra* + *b°*) to give divorce; to let (somebody) pass by
p° biyā 59,8;
p° bise 76,1.
pāra vane, pāra one (from Skt./Hi. *pāra* + *vane/one*) to cross 23,2.
pāri (Hi. *pār*) across (used as post-position)
Tāmākhusi pāri across the river T. 96,3; 96,9 f.; 96,18.
pārū (Skt. *parvan*) first day of a bright fortnight

°yā 11,6.
pāla see *pyaṇi daṇka pāle*.
pāli foot, leg 9,4; 10,R;
 °sa (°līsa, metri causa) 23,9; 89,16;
tutī pāli foot, leg 18,5; 19,4; 21,6;
 23,5; 25,1; 33,1; 80,5; 89,7; 95,12.
pāve juya (from Hi. *pānā* + j°) to
 obtain, to receive
p° jui 99,5.
pāśa, °sa (Skt.) 14,2; 25,1;
 °na 72,3.
pāsa see *pāśa*.
pāsā friend 16,1; 38,R ff.; 41,4; 64,2;
 86,2; 88,1; 89,1; 89,8; 93,1; 98,1 ff.;
 °ṃ 87,11; 89,13;
 °naṃ 89,5;
 °yāgu 89,14;
hetī-pāsā se., friend, °na 89,12.
pāhāṃ yāya to entertain, to attend
p° yānā 94,18.
*pi*¹ class-marker (for plots of land)
hnasapi 94,4.
*pi*² (Tib. *bzi*) = *pya* four 87,9.
pi kaya (as regards *pi* cf. Tib. *phyi*) to
 extract, to pull out
pi kayāva 21,3;
pi kayā: (< *pi kayāva*) 80,2.
pi tīne to turn out, to drive out
pi tināva 59,5; 96,2.
pi phvāya (caus. of *pi brāya*, to run
 out) to make (somebody) run out,
 to fetch forth
pi phvānā 55,2.
pi luya “to show outside”, to show
 one’s face 59,1.
pi svaya to show oneself (“to look
 out”) 47,1.
piṇḍapātra (Skt.) 11,5.
pityāka hunger
 °na 83,13.
piṭhā cone, *p° cvane* to defecate 86,27;
p° cvana 86,26.
piṭhā vane to go to the toilet 44,R.
pina see *vā piya*, *vā pine*.
pine (as regards *pi*- cf. Tib. *phyi*) out-
 side 60,2; 74,2.
*piya*¹ to wait
piyā 60,1;
piyā: (< *piyāva*) 37,3;

li piya to wait; to postpone, *li*
pināva 87,4.
*piya*² to caress
pitū piyā 84,11.
*piya*³ to transplant (rice) 93,1;
piyāva 92,8;
 see also *vā piya*, *vā pine*.
piyake (caus. of *piya*¹) to make watch,
 to make keep guard
piyakāva 84,45.
pirati (Skt. *prīti*) 54,1; 76,3;
 °na 63,2;
 °yā 50,R;
 °sa 2,4; 6,3; 34,3; 35,1.
pilā a suitcase of oval shape in which
 dresses are kept 55,4.
pilāko calf of the leg 27,2; 28,3; 44,3.
pihā(ṇe) vaya to come or to go out
 37,R;
p° vala 86,27.
pīta (Skt.) 5,11.
pītāmbarapaṭa (Skt.)
sāri pītāmbarapaṭa ochre robe 5,10.
pīralape (from Skt. *pīḍā*) to pain, to
 torment
 °lapā 24,5.
pu class-marker
chapu 56,3.
pukhulī, °i (Skt. *puṣkariṇī*) a lotus
 pond
 °sa 53,3; 69,2; 100,1.
puca: (< *pucala*) bunch, bundle 45,2.
pucake (caus. of *puya*²) to make (some-
 body) blow, to blow
pucaki 97,7.
puṇya (Skt.) 11,7; 83,2; 86,2 f.
*putā*¹ (Skt. *putraka*) son 89,12; 95,17;
 95,20.
*putā*² (Skt. **putrā*) daughter 55,3 f.;
 95,18.
putu pule to turn the body from one
 side to the other, to change one’s
 position
putu pupuṃ 98,8.
putra (Skt.) 81,1; 81,4; 83,14.
putrī (Skt.) 81,1; 82,3.
pune to put on (clothes etc.) 86,27.
pune see also *cikuṃ pune*.
punachita a type of cloth, cf. *chita*

°chityā 30,1; 32,2.
 punasa in:
 punasayā janmasā in a past life 64,5.
punichita = *punachita*.
*puya*¹ to go over, to cross
 pula 31,5.
*puya*² to blow
 pu 97,5;
 puyāo 73,2;
 puyāva 68,4;
 pula 42,5;
 puse 14,1;
 pū (mod.) 97,5;
 bañ puya to sweep, *osibañ p°* 88,13;
 hoñ hoñ puya to sneeze, *h° h° pū*
 (mod.) 97,5.
*puya*³ to touch
 pū 33,1.
puya see also *bhoka puya* and *chāle*.
puyake (caus. of *puya*²) to cause to
 blow, to cause to sweep
 puyakā 1,1; 1,3;
 puyakā: (< °*kāva*) 35,7.
purāṇa (Skt.) 25,3.
puruṣa (Skt.) 40,2; 41,R; 42,1; 50,2;
 53,1; 58,7; 62,R; 63,2; 84,7 ff.;
 °*na* 50,R;
 °*yā* 56,5; 64,8; 85,5;
 °*va* 58,7;
 °*syanaṃ* 11,8.
puruṣajana (Skt.) people
 °*panisena* 84,31.
puruṣamaṇi (Skt.) 73,5.
puruṣaratana (Skt. °*ratna*) a jewel
 among men 72,1.
puruṣārtha (Skt.) 84,33.
pure yāya (cf. Hi. *pārā karnā*) to
 fulfil 8,3;
 p° yānā 13,6;
 p° yāva 16,4; 19,2; 52,7.
purohita (Skt.) 83,5.
pulanāla sickle(?), navel(?)
 °*cā* 30,1.
pulā vane to cross 45,3.
*puli*¹ (cf. Tib. *pus.mo*) knee
 °*ṃ* 21,3.
*puli*² a material(?)
 °*yā* 29,5.
pulu pulu svaya to send (side-)glances

p° p° svayā 34,1.
puvā rice-shoot 92,8; 93,3;
 °*cā* 59,8;
 °*cāna* 92,8.
puṣpa (Skt.) 7,2.
puṣyanakṣatra (Skt.) 5,13.
*pusā*¹ germ, seed, semen 16,3.
*pusā*² (noun, from *puya*, to cover) a
 thing that covers 16,1.
pusāmi (*pusā*¹ + *mi*) man, husband
 49,2; 58,1; 60,R; 88,12; 91,5;
 92,10;
 °*jana* 58,7;
 °*na(ṃ)* 58,1; 94,11; 94,13; 94,17.
pusāvā seed, especially of rice 11,5.
puhnīsa, *puhnīsi* = *puhni* (<Skt. *pū-*
 rñimā) + *hni*) the day of the
 full moon
 puhnīsiyā (metri causa for *puhnī-*
 sayā) 23,3; *puhnīsiyā* 43,1.
pūjana (Skt.) 7,2.
pūjā (Skt.) 13,3 f.; 22,3; 83,5; 87,20;
 pūjā phaya to accept worship 1,5;
 21,1.
pūjākarma (Skt. *pūjākarmaṇ*) wor-
 ship, ceremony, rite 92,3.
pūraṇa yāya (Skt. *pūraṇa* + *y°*) to
 fulfil
 p° yāo 5,12;
 p° yānā 67,6;
 p° yānāo 85,5;
 p° yāyiva 72,4.
pūraba (Skt. *pūrva*) former, previous,
 earlier
 °*yā* 58,5.
pūrṇa (Skt.) 23,7;
 pūrṇa yāya to accomplish, to finish,
 p° yānāo 83,18;
 pūrṇa lāya to be fulfilled, to attain,
 p° lāyū 23,8.
pūrbiyā (Hi. *pūrbī*) eastern; pertaining
 to the East 29,1.
pr̥thibī (Skt.)
 °*sa* 94,2 f.
pr̥ṣṭha (Skt.) 5,9.
pena, *pyana* buttock
 °*na* 84,29.
pehām vaya to appear
 p° vava 84,40.

pole to peel off; to unwrap; to open
(a letter)
°lā 42,3; 62,3;
°lāgu 27,1; 27,6;
polā kene to reveal 94,8.
poua empty 31,4; 94,16.
puu (< *pati*) letter; cf. *pati*¹ 45,3.
puuṣa (Skt.) 23,9;
°sa 67,5.
pya four (Tib. *bzi*); cf. *pi* 84,13;
pyapā 17,2;
pyahnu 30,3;
pyahma 5,11.
pyaṃ damka pāle to cut into pieces
p° d° pālī 18,3.
pyāṃpā: (< *pyanapāla*) buttock; cf.
pena 97,6.
pyagola-śīla the four-headed one, i.e.,
Brahmā
°yā 12,4.
pyana see *pena*.
pyanake to kick
°ka 17,3.
pyane to hang up
ilām *pyane* to hang up a canopy,
i° *pyani* 98,6.
pyākhaṃ see *pyākhana*.
pyākhana, *pekhana*, *pyākhaṃ* (mod.)
dance, dancing 18,2; 39,R; 84,40;
84,42; 97,2; 98,6.
pyākhana huya, *pyakh° h°*, *pekhana h°*
to dance
pe° *huyāva* 84,40;
pyā° *huihama* 18,2;
pyā° *huyā* 39,R; 90,R.
pyākhana huyake to make dance
pyā° *huyakāva* 84,42.
pyāhām out, outside 74,1 f.
prakāra (Skt.)
°ṃ 23,1.
prakāśa (Skt.) 12,1.
prajā (Skt.) 86,25; 93,11;
°gaṇa 86,25;
°pani 83,3;
°yāta 64,9; 69,5.
prajāloka (Skt.) 83,14.
pratipāla (Skt. °na) protection 61,4;
64,9; 69,5.
pratyekabuddha (Skt.) 83,21.

prathama (Skt.)
°yā 13,1;
°sa 88,1; 88,3.
pradhāna (Hi. *pradhān*) minister,
noble, officer, commander (also
used as a title) 87,16;
°yā 95,8.
prabhā (Skt.) 23,4.
prabhāba (Skt.) 11,7;
°ṃ 23,3;
°na 83,28.
prabhīti (Skt. *prabhṛti*) commencing
with, et cetera
°naṃ 7,3.
prabhu (Skt.) 8,4; 13,1 f.; 13,6; 42,5;
48,3; 50,2; 50,4 f.; 51,R; 51,3;
52,5; 54,1; 58,R; 59,4 f.; 59,7;
59,9; 61,3; 63,R ff.; 64,8; 67,1 f.,
67,4 ff.; 72,3; 82,4; 86,1 ff.; 86,13;
86,15 ff.; 86,25 f.; 86,28 f.; 87,4 ff.;
87,8 f.; 88,10; 88,17;
°ju 4,R; 14,2 f.
°juna 54,2;
°junaṃ 61,3;
°juyā 63,5;
°na 63,6;
°yāta 86,16.
pramāṇa (Skt.) 83,5;
°e (metri causa) 23,2.
pramāṇanaṃ copiously, profusely 11,4.
pramukha (Skt.) 83,4 f.;
°na(ṃ) 12,2; 94,2.
prayojana (Skt.) 20,2; 20,7.
pralape (from Skt. *pra* + *lap-*) to
recite, to sing 5,6.
prasanna (Skt.), °ne often used in the
sense of “may he / she / they
condescend to” 24,3; 88,1; 91,9;
92,1 ff.; 92,11; 93,R.
prāṇa (Skt.) 4,3; 15,4; 20,2; 24,10;
51,R; 61,2; 62,R; 78,R; 80,2;
87,19 f.; 88,4; 88,17; 88,19.
prāṇanātha (Skt.) 53,R; 82,4;
°ṃ 62,3.
prāṇabhāju (cf. Skt. *prāṇanātha*) be-
loved 88,4 f.; 88,7.
prāṇasamāna (Skt.) 79,2.
prākala the hollow in the centre of a
mortar; a measure 36,1.

prākijā rice of third quality 98,7.

pvāca bundle

°m 96,12.

pvāla hole 3,5.

pha (< *paha*: < *pahala*, Hi. *pahar*) period or watch of three hours; cf.

pahala

°ta 97,1.

phakīra (U. *ja*°) a mendicant, a Fakir 84,20, 84,22.

phako (from *phaya*) to the best of one's ability 23,7; 98,4;

phakona(m) id. 94,4 f.; 94,17.

phacita hard task, difficult situation, catastrophe 88,17; 88,19.

phacina, *phachina* as (much, big, etc.) as possible; very much, completely 21,4; 88,9; 88,16.

phachina see *phacina*.

phaṭkiri alum

°i (metri causa) 23,3.

phaṇi (from Skt. *phaṇa*) hood 14,2.

phata class-marker 97,1.

phatāya to displace (a little), to wear out (a little), to damage (a little)

phatālā 29,4.

*phaya*¹ (Tib. *phod*, *pa*) to be able to

phakva, *phako* 87,7;

phaya 95,20;

phayā 49,2; 49,5; 63,3; 64,2; 67,2;

phayāgu 84,33;

phayāthe, *phayāthya* to the best of one's ability, as far as possible 20,5; 21,6;

phayāva 87,17;

phayu 47,3;

phu 6,7; 18,2; 19,3; 23,2 (*phū*, metri causa) 23,7; 42,1 f.; 48,3; 56,6; 58,1; 58,4 f.; 65,1; 66,1; 67,5; 86,18; 86,20 ff.; 98,10; 98,12;

phuta 20,2.

*phaya*² to accept

see *sagana phaya* and *pūjā phaya*.

phayākāya to accept

dhāra tarabārasa phayākāla accepted on the shield and sword 84,43.

phayake (caus. of *phaya*¹) to make able, to enable

°kā 14,4.

phala (Skt.) 31,2; 40,1; 78,R; 81,5; 82,1; 99,5;

°na 75,3.

phale, *phali* wooden platform or hut used as a resting-place; terrace 42,2; 60,4; 88,16; 88,18;

phalicāsa 35,R;

phalecāsa 88,16.

phasa wind

°m 42,5; 67,6;

°na 41,4.

phasāto (U. *fasād*) turmoil, disturbance 67,R.

pahana mass 17,4.

phāṃgā cover, tilt (of a palankeen) 88,5; 88,10.

phāgu *hmite* (from Hi. *phālgun* + *hm*°) to play Holi

ph° *hmitāva* 68,R.

phāya to cleave, to perforate

phāyā: (< *phāyāva*) 37,3;

phāla 83,27.

phārīṃ mountain(?) 45,3.

phārguna (Skt. *phālguna*) the month of Phālguna 67,6.

phika having the thickness (of)

kuchi phika dhula dust one cubit thick 98,6.

phiya to put on (a jacket etc.)

phise 39,2.

phirata vane, *ph*° *one* (from Hi. *phirnā* > *phirtā*, Br. *phirata* + *v*°) to return 89,16.

phire *juya* (from Hi. *phirnā* > *phire* + *j*°) to wander 64,10.

phire yāya (id. + *y*°) to wander, to move round, to ramble

ph° *yānā* 40,R.

phuke (caus. of *phuya*, mod.) to destroy, to exhaust 93,9; 94,12.

phukkam necessary, needed 38,1.

phutake (caus. of *phuya*, class.) to destroy 93,10;

°kāva 21,R; 94,1;

°ki 19,R; 80,5;

°kiva 10,4;

°kihna 24,8;

°ku 16,3.

phuti drop

°na 17,3.
phuya to perish, to vanish, to become exhausted
phui 6,6; *phui na* 60,3;
phuka 47,3;
phuta 26,2; 31,1; 31,3; 50,4, 53,2; 74,2; 79,1 ff.; 86,14; 86,18; 86,20 ff.;
phunā 83,13.
Phulaco 92,1.
phulela scent, perfume 70,2.
phusā hoyake (caus. of *ph° hoya*, to rust) to allow to rust
ph° hoyakā 98,5.
pheka tuke to make sit, to seat 95,17.
phene to unloose, to disentangle
pheni 4,4;
pheniva 99,5.
pheyake to cause to lick
pheyakā 100,3.
pho: (< *phola*) class-marker
chapho: 44,2; 56,3; 94,19.
phonga pillow 27,3.
phonake (caus. of *phone*) to cause (somebody) to ask for
 °kala 83,20; 83,25.
phone, *phvane* to ask; to beg 11,1; 46,1 f.; 64,10; 93,8; 94,16; 96,13;
phoo 88,14;
phomse 92,3;
phonā (ā metri causa) 23,9;
phona, *phvana* 11,1; 55,1; 83,8; 83,17; 88,8; 88,14;
phonā 24,3;
phonāo 83,26;
phonāva 11,3;
phvanā 77,1.
phoya, *phvaya* to absorb; to pierce
phvata, *phota* 84,29;
phola 26,1.
phola class-marker; cf. *pho*
chaphola 29,3;
niphola 29,3.
phvaya see *phoya*.
phvāya (caus. of *bvāya*) to make run, to send into, to cast with the help of mantras evil spirits etc. into a person
phvānā 63,7.

bañ ground, floor 1,1; 88,13.
Bamka 82,1.
baīsa (Skt. *vaṣas*) (old) age 64,2;
 °na 6,6.
bakhata (U. *vaqt*) time
 °te 62,2.
bakhāna (Hi. *bakhān*) description
 °m 23,7.
bakhuna pigeon 96,14.
bakhumada: a flower 67,5.
bacana (Skt.), *bacaṃ* (mod.) 47,4; 50,5; 71,4; 72,2; 72,4; 83,3 f.; 85,6; 88,4; 94,9; 94,16;
 °sa 82,5;
bacaṃ taya to speak (politely), *b° tala* 54,1.
bacanabhāṣā (sc., Skt. *vacana* + Skt. *bhāṣā*) word, promise 88,3 ff.; 88,7.
Bachalā one of the three small-pox goddesses 96,13.
bachī half 39,2; 84,44.
bachī bachī ine to divide into two halves 36,4.
bajāya (from Hi. *bajānā*) to beat (a drum etc.), to play (a musical instrument) 7,3.
bajī (pressed or pounded) rice; a light meal consisting of pounded rice and vegetables 35,3; 36,1; 87,16; 90,2; 96,3.
Bajrajoginī ~ *Bajrayo*° 95,6.
Bajrayoginī 52,7; 89,3; 91,1.
battā (Hi. *baṭṭā*) small round box
 °sa 32,4.
bade yāya (formed from Hi. *vādā* [*pūra*] *karnā*) to promise
bacanabhāṣā bade yāya id.,
b° b° yāhune 88,3.
bana (Skt.) 1,6; 4,4(?); 68,R; 83,22; 86,17;
 °yā 81,3; 81,5;
 °sa 52,2; 67,1; 82,1.
banabāsa (Skt.) an exile 50,1.
banāntara (Skt.) 84,24.
banijāla (Hi. *baṃjārā*) merchant 20,5.
Banepā
 °naṃ 96,7;
 °sa 96,6.

banda yāya (formed from Hi. *band karnā*) to close

b° yānā: (< *b° yānāva*) 99,4.

bandana (Skt.) 9,4.

baphālā poor, destitute

°yā 15,1 ff.

babā father

babājuyā 82,5;

babāyā 95,18.

babu father

babuṃ 6,7;

babuna 88,4.

bayatū vulva 27,4.

bayarī (from Skt. *vairin*) enemy 21,R.

barādāna (Skt.) 8,1; 9,R; 20,R; 61,R; 87,R.

baraṣa = *barṣa* 10,4; 11,1.

baru (from Skt. *varam*) rather, better 74,R.

Baruṇa 1,2; 52,7.

barṇa (Skt.) 5,10 f.; 24,2; 90,1;

raṃga-barṇa Sc. 12,4.

barta (Skt. *vrata*) vow 43,1; 43,3;

barta cona to observe a vow,

b° evanā 43,1; 43,3.

barṣa (Skt.) 3,5.

barṣā (Skt.) 28,3;

°yā 67,3.

bala (Skt.) 9,5; 99,3;

°na 76,3;

bala puya to apply force, *b° puyāva* 68,4;

salayāta bala biya to set spurs to a horse, *s° b° bise* 84,30; 84,36.

balalāka (Skt. *bala* + *lāka*) strong 21,4.

balahīna (Skt.) 80,2.

balā arrow 3,5.

bali (Skt.)

bali piya to perform the *bali* ceremony, *bali pila* 88,11.

balikhā (from Skt. *varṣā*) rain, rainy season 73,1;

°yā 52,3; 94,1.

balikhāsamaya rainy season

°sa 94,3.

baliyānayoga (Skt.) a certain constellation

°ṃ 5,13.

baśa (Skt.)

baśa juya to be in somebody's power, (*mohayā*) *baśa juse* 6,2.

*basa*¹ = *baśa* will, power

basasa juya, *basa juya* to be in somebody's power, to be overpowered by, *basasa jura* 71,4; *basa jula* 73,4.

*basa*² (Skt. *vaṃśa*) flute 68,4.

basanta (Skt.) 40,5; 40,7; 41,1; 70,R; *°yā* 67,1.

basantakāla (Skt.) 68,1.

basabāsa see *bāsa*.

basalape (from Skt. *vas-*) to reside

°pā 24,1.

basā carpet 1,1.

bastu (Skt.) 38,1.

bastra (Skt.) 23,5; 84,23; 84,27; 84,55; 86,27;

°ṃ 86,27.

basya = *baśa*, *basa*¹

basya vane to fall into a person's power 10,1.

baha deserving, one who deserves

bahacā 30,2 f.

bahani evening

°sa 42,3;

bahanī 62,4.

bahīlī a smaller monastery adjoining a big Vihāra

°līsa 27,R.

bahu (Skt.) 11,4.

bahnu half a day 51,3.

bahrāy cone, *b° ceane* to stay in a secluded room 37,2.

bā half

bākhañ 44,R;

bāgala 49,3;

bāga: (< *bāgala*) 39,1;

bāgola 49,3; 84,11;

bācā 63,3;

bāpā 15,2; 33,1;

bāhni 94,18;

bāhma 96,17.

bāñchū (Skt.) 83,26.

bāñsurī (Hi.) flute

°yā 66,1.

bāke (caus. of *bāya*) to cause to abandon 96,18.

Bākabāñī 23,5; 23,8.

bākī (U. *bāqī*) left, remaining, the rest 18,4.

bākhaṁ half the portion 44,R.

bāgala dwarf 22,1; see also *bā*.

bāgalī half-arm, half-sleeve 29,5.

Bāgamatī (Skt. *Vāgmatī*) 44,1; 69,5.

bāghambar (Hi.) tiger skin 22,2.

bājana (Hi. *bājan*) musical instrument, especially drum 21,2; 95,7; 96,2.

bājā (Hi.) musical instrument, especially drum 23,6.

bājyo: *vane* to become half worn-out 37,R.

bājhā middle-aged

°*sa* as one who is middle-aged 6,3.

bāṇa (Skt.) 51,1.

bāta (Hi. *bāt*) word, utterance

°*aṁ* 23,7.

bādya (Skt.) 84,42.

bāna (Hi. *bān*) beauty; ornament; sign, mark, something special; the good (in a thing) 39,2; 48,2 f.; 75,2;

°*cā* 39,3.

mikhābāna beauty of the eyes 9,2; 69,4.

bānalāka beautiful 2,2; 23,3; (°*kā*, metri causa) 23,4; 27,1 ff.; 28,1 ff.; 30,1.

bānī (Hi.) habit 34,2; 47,3; 59,4.

bāpā a sort of shelf or niche 55,4.

Bāmana 22,1.

bāya to separate, to part, to abandon, to forsake 48,2; 54,1; 63,3; 86,3; 86,5 ff.; 87,13; 89,15; 93,10; 98,2;

bāi 66,R; 86,4 ff.;

bāta 52,2; 87,13;

bānāva 79,2;

bāya 48,2; 63,3; 75,2;

bāyāna 48,2;

bāyāva 6,3;

bāyu 98,11;

bāye 61,2;

bāla 15,4; 29,2; 58,1; 58,4 f.

Bāyu 91,9.

Bāyudeba

°*na* 1,2.

bāra (Skt. *vāra*, Hi. *bār*) time, turn 71,1; see also *chabāra(na)*.

bāraṁbāra (Hi.), °*ṇ* again, repeatedly 22,4; 47,2; 63,R.

Bārāha 10,2.

bāri plot of land 93,3.

bāla (Skt.) 68,1.

bālaka (Skt.) 6,3; 16,2; 60,R f.; 80,2; 82,R; 82,2;

°*yā* 19,1; 19,5.

bālakamacāta, *bālakhama*° (sc., Skt. *bālaka* + *m*°) children 82,1 f.; 82,4 f.

bālakha = *bālaka* child; tender age, early youth

°*na* 26,3;

°*naṁ* 15,5;

°*yā* 61,2;

°*sa* 59,6.

bālabāla = *bāraṁbāra* 71,3.

Bālasuki 94,1.

bālā half, half-opened (eye) 35,2.

bālu ginger 87,16.

bāsa (Skt.) abode, living-place; shelter; often used as a finite verb: “stays”, “stay” 12,2; 12,4; 15,3; 21,6; 31,3; 41,1; 51,1; 84,1; 86,4 ff.; 86,18; 95,R; 96,11; 100,4; *bāsa cone* to stay, to remain, *b*° *conā* 60,8;

bāsa juya to stay, *b*° *jula* 96,5 ff.;

bāsa yāya to stay, *b*° *yānā* 84,23; 89,2 f.;

bāsa vāya to come to stay (in a house), *b*° *vala* 84,6;

basabāsa yāya to stay, *b*° *yānā* 85,1.

*bāsa*² (Skt.) perfume 31,3.

bāsa(na), Lake Nāgabāsa, “the Abode of the Nāgas”; cf. *Nāgabāsa* 12,R.

bāsanā (Skt. *vāsanā* mistaken as *vāsa*; cf. *bāsa*) perfume 52,R;

°*na* 50,3.

*bi*¹ serpent, snake

°*naṁ* 63,7;

°*yā* 16,2.

*bi*² from *biya* go away! let (me) pass! 74,R f.

bikāla (Skt. *vikāra*) disease 71,4.

bighana (Skt. *vighna*) hinder, obstacle 22,3.

bighna (Skt.) 83,6; 94,1.

bicaṃ (from Hi. *bic*) in the middle 86,28.

bicakani a kind of ear-ornament 97,3.

bicattu (Skt. **vicatura*?) calculating; shrewd 88,12.

bicā: (<*bicāla*)

bicā: *yāya* to care, *bicā*: *yānā*: (<*bicāla yānāva*) 84,50; *bicā*: *yāse* 84,60;

bicā:*sameāla yāya* to think (something) over 92,9.

bicāla (Skt. *vicāra*) concern, care, attention 88,18;

bicāla yāya to care, *b° ma yāka* 64,3.

bice (from Hi. *bic*) in between 35,6.

bijakani = *bicakani* a special kind of ear-ornament 35,5.

biḥyāya to go, to come, to be (resp.) 11,9; 95,4;

biḥyāka 1,R ff.; 2,5; 5,10; 6,4; 8,5; 11,6; 12,R; 21,R;

biḥyāta 83,17; 95,6 f.; 95,9 ff.; 95,13; 95,15; 95,21;

biḥyānāva 1,5; 14,R.

bidā biya (U. *vidā* + *b°*) to bid farewell, to dismiss

b° biyā 83,10;

b° bila 87,17.

bideśa (Skt.)

°na 95,R;

°sa 77,1 ff.

bidyā (Skt.) 23,9.

bidyādhari (Skt.) 79,4.

bidyārambha (Skt.) 5,6.

Bidyēśvari 44,R.

bīdhātā (nom. sgl. of Skt. *vidhātṛ*) the creator, destiny 20,1;

°na 58,R; 58,6.

bidhi (Skt.) 5,14;

°na 25,4.

bīdhībīdhāna (Skt.) rules, instructions (for the ritual) 83,3.

binati, *bimati* (Skt. *viñapti*, Hi. *vinati*) request, entreaty, prayer 7,4; 18,5; 52,5; 59,9; 65,2; 66,3;

69,1; 71,R; 76,3; 85,R; 87,4; 93,5 f.; 94,12; 96,20;

°na 40,7;

°sa 14,3; 79,4.

binaya (Skt.) request, entreaty, prayer 21,6.

bināna (Skt. *vinā*, Hi. *bī°* + *na*) without 16,4; 19,5; 20,8; 47,4; 67,1; 68,4.

binu (Skt. *vinā*, Hi. *bī°*) without 51,R.

binti <*binati* 86,24.

Bindrābana Vṛndāvana

°sa 70,1.

bipatti (Skt.) 22,3; 51,3;

°sa 3,R.

bipula (Skt.)

bipulina very much, extremely 30,1.

bipra (Skt.) 23,9.

bībhūti (Skt.) 16,1

°na 55,2; 77,2; 86,27.

bimati see *binati*.

bimukha (Skt.) 76,4.

*biya*¹ to run away, to fly

bise 18,4; 84,23; 99,5.

*biya*² (Tib. *shyin.pa*) to give, to present, to bestow (often used as aux. vb in compound verbs) 40,2; 44,2; 49,4; 66,2 f.; 67,R; 83,1 f.; 83,8; 83,10 f.; 83,20; 84,13; 84,17; 84,19; 86,4; 86,23; 87,2; 87,20; 88,4; 89,15; 93,7; 94,3; 94,14; 94,16; 95,20; 97,3;

bio 23,1; 83,9 f.; 83,13;

biyā 55,1; 60,6; 78,3; 81,2; 83,10; 84,7; 84,23; 87,15;

biyāo 83,23;

biyāyā 49,3;

biyāva 11,4; 11,9; 47,5; 72,2; 82,2; 84,44;

biyā: (<*biyāva*) 12,4; 47,4;

biyu 64,3; 95,16;

biyuva 90,3;

biye 53,1; 77,1;

bira 9,R; 9,5; 13,6; 14,3; 19,4; 20,R; 21,6; 24,5; 26,3; 42,4; 60,1; 61,R;

65,1 f.; 67,R; 67,2; 67,6; 71,1; 83,2; 90,3;

bila 10,1; 11,5; 13,1 f.; (*°lā*, metri causa) 23,7; 24,3; 35,1; 35,7; 36,1; 40,1; 42,3; 42,5; 50,2; 51,3; 56,6;

58,1; 58,3; 58,6; 59,8; 63,7; 67,6;
78,4; 80,4; 83,8; 83,11; 83,18 f.;
83,28; 84,4 f.; 84,14; 84,40; 84,43;
84,60; 85,5; 86,16; 87,R; 87,17;
89,7; 89,12; 95,3; 95,6; 95,9 ff.;
95,13 f.;
bilasā 46,2; 55,1; 88,3; 88,15;
bise 8,1; 58,2; 76,1; 84,25; 84,30;
84,36; 85,1; 85,3; 87,9; 87,18;
bihune, *bihuni* 80,5; 91,5;
bihma (mod.) 96,13;
byu (mod.) imper, 14,4; 35,1 ff.;
byūgu 36,1;
dūra biya to remove, *d° bila* 22,3.
biyoga (Skt.) 79,3.
Birañci, *Biriñci* B° Nārāyaṇa 11,6;
94,3.
birasa (Skt.) tasteless; unpleasant
91,5.
biraha (Skt.) 73,3; 84,48;
°na 67,3 f.; 74,1; 77,1 ff.; 81,2; 84,48.
Biriñci see *Birañci*.
birūpa (Skt.) 88,12.
bilāpa (Skt.) 83,23; 89,17.
bilāsa (Skt.) wantonness, lust 50,1.
biśvarūpa (Skt.) 13,2.
biśvahaṣa (Skt.)
°yā 4,4.
Biśvahaṣa
°na 22,4.
biśvāsa (Skt.) 42,4.
biṣa (Skt.) 31,2.
biṣaya (Skt.) 2,5.
Biṣṇu 13,3.
Biṣṇumatī 44,2; 69,5.
Biṣṇuśakti
(°śaktī, metri causa) 23,8.
bistāra (Skt.)
bistāra-khaṁ detailed report, de-
tailed story 84,52.
bihulape (from Skt. *vi + hr-*) to deal
with, to undergo 77,R.
bihā: (Skt. *vivāha*) marriage; cf. *byāhā*
bihā: *yāya* to give away in marriage
89,16;
bihā: *yānā biya* id. 89,15.
bīra (Skt.) 80,2.
Bīrasim *Bīrasimha* 95,7.
*bu(ṁ)*¹ land, plot of land, field 45,3;

92,4; 93,2; 94,4; 94,7; 94,10 ff.;
°sa 92,6; 94,6; 94,10; 94,18.
*buṁ*² blossom 41,3.
bujhay yāya = *bujhe yāya*.
bujhe juya, *bujhay j°* (from Hi. *bujhnā*
+ *j°*) to be extinguished, to be
quenched; to be satisfied; to be
convinced, to understand
b° ma jū 86,4; 86,14.
bujhe yāya, *bujhay y°* (from Hi.
bujhnā + *y°*) to quench, to ex-
tinguish; to satisfy; to console
69,1; 81,2; 89,6;
b° yānā 86,4; 86,14;
b° yānā: (< *b° yānāva*) 84,57;
jāce bujhe yāya to make thorough
inquiries,
j° b° yāva 98,12.
Buddha 1,R; 13,2;
°yāgu 81,5;
°hma 5,1.
buddhi (Skt.)
buddhi biya to give advice, to advise
b° bise 84,53.
buddhijñāna (Skt. *buddhi* + Skt. *jñāna*)
°ṁ 23,1.
Buddhisena 83,7.
bubā father 35,1; 35,5; 56,1; 59,7; 62,2;
84,19; 84,59;
bubām 36,4; 60,R; 64,3; 86,20; 96,15;
96,17;
bubāna 64,4;
bubāyāke 47,5.
*buya*¹ to rub, to massage, to smear
97,1;
buyā 59,5;
buse 77,2; 86,27.
*buya*² (Tib. *bu*, child) to be born
3,1; 91,6;
buyu 59,2;
bula 59,2;
bulana 59,2;
buva 20,6.
*buya*³ to carry along
butu buse 93,6.
buya see also *ku buya*, *lāya buya*.
buyake (caus. of *buya*¹) to cause to rub,
to allow to rub
bukuse 59,5.

buluse dim(ly), turbid(ly) 52,3; 87,9.
buluhuna (cf. Tib. *bul.po*) slowly; carefully 87,8.
busā (noun, from *buya*¹) the substance which is smeared, paste 16,1.
bega (Skt.)
begana 84,14; 84,19; 84,21; 84,24; 84,26; 84,28; 84,37 f.; 84,40.
betāla (Skt.) 18,3.
betāli turban; cf. MN II, p. 782;
betālīm 60,4.
bedanā (Skt.) 20,1; 80,2; 84,49.
bena (Skt. *vīṇā*) the Indian lute, *Viṇā* 23,4.
benake, *byanake* to loosen, to untie (a skirt etc.)
benakā 98,9;
benakāva 98,3.
berathana, *byarathana* (from Skt. *vyartha*) in vain 60,3; 74,2; 79,1 f.
bela, °ā (Skt. *velā*) time 49,2; 58,4;
belasa 8,4; 41,1; 50,6; 63,5; 64,1; 71,2; 73,2; 83,6; 83,21; 83,27; 84,R; 84,7; 84,26; 84,55; 85,4; 87,8; 92,10; 94,20; 98,3; 98,11;
bele (mod. for *belasa*) 48,1; 60,7; 62,1 f.; 62,4; 83,12; 84,12; 86,13 f.; 86,18; 86,20; 86,25; 87,11; 88,2; 88,10; 88,12 f.; 88,17; 88,19; 89,6; 89,8; 93,4; 94,5;
belā kāya to take leave,
b° kāse 83,17; 83,19; 84,15; 84,58;
belā phone, *b° phvane* to take leave,
b° phvanā 77,1.
bele, *byale*, *beli* evening-meal
b° yāya to take the evening-meal 60,4;
beli yānā 44,R.
behāla (Hi. *behāl*) (bad) behaviour 71,3.
Baikunṭha 64,10;
°sa 58,1.
baidya (Skt.) 24,6.
bairi (nom. sgl. of Skt. *vairin*) enemy
°yā 99,5.
baiśākha (Skt.) 67,1.
baiśākhamāsa (Skt.)
°yā 11,6; 58,8;
°sa 11,7.

bodha (Skt.) consolation, encouragement; understanding 58,3; 58,6; 78,3; 83,24.
bodhipada (Skt.) 2,5.
bone,¹ *bvane* to take (along), to fetch, to bring
bonāva, *bvanāva* 80,1; 84,45; 84,47; 84,49; 90,3;
bonā biva, *bvanā b°* 42,4;
bonā yaṁva, *bvanā y°* 47,R;
bonā yana, *bvanā y°* 42,5; 52,2; 84,34;
bonā yanā, *bvanā y°* 84,50;
bonā yanakiva, *bvanā y°* 92,9;
bonā yane, *branā y°* 8,4; 47,5; 90,2; 92,5;
bvanāva yana 10,2.
*bone*² to recite, to read
bonā (ā metri causa) 23,9; *bonyā* (Bhatgaon dialect) 25,3.
*boya*¹, *bvaya* to fly (of birds etc.); to fly (of flags etc.)
bola, *bvala* 89,18; 91,1;
bose, *bvase* 60,7; 100,1.
*boya*², *bvaya* to display, to exhibit
bosya 26,2;
bose, *bvase* 27,R; 44,3.
boya see also *jyā* (*boya*).
boyake, *bvayake* (caus. of *boya*¹) to cause to fly, to fly (tr.) 96,14;
°kala 100,2;
°kā 1,2; 43,R.
bola biya (formed from Hi. *bol denā*) to rebuke
b° biyuva 90,3.
byakuṁ cyāya to carry under one's arm
b° cyānā 34,3;
b° cyāse 96,3 f.
byarathana see *berathana*.
byāghra (Skt.) tiger, tigress 84,28 f.;
°yā 84,29.
byāghranī tigress 84,30 f.
byādha (Skt.) 83,22;
°na 83,23.
byādhi (Skt.)
°naṁ 24,4.
byāya to be revealed (to both sides) 47,2.
byāna a frog

°yā 100,R.
byāla bel-fruit 49,4.
Byāsa 23,2.
byāhā funeral sacrifice 87,16.
byāhā yāya (Skt. *vivāha*, Hi. *byāh*,
 + *y°*) to give away in marriage
 b° *yānā* 35,4; 35,7.
brata (Skt.) 86,22; 86,24.
Brahmā = *Brahmā* 13,3.
brahmakapāla (Skt.) 5,8.
brahmanāna (Skt.) 5,7.
brahmarūpa (Skt.) 5,14.
brahmasamāna (Skt.) 5,13.
Brahmā (Skt.)
 °na 1,1.
brāmhū = *brāhmaṇa*
 °ju 88,8; 88,12.
brāhmaṇa (Skt.)
 °pani 83,26;
 °panisena 83,27.
bvane see *bone*¹.
bvalā yāya to help, to assist
thithi bvalā yānāva helping each
 other 93,1.
bvāñy (from *boya*²) exhibition 29,2.
bvātake (caus. of *bvāya*) to cause to
 run, to cause to jump, to put
 into gallop
 °la 84,14.
bvāya to run, to rush, to jump
bvānā 84,21; 84,26; 84,28; 84,37;
hnelam bvāya to fall asleep, h°
bvāna 98,9.
bhaṃgabhiṃga having a well-curved
 body 30,3.
bhakti (Skt.) 23,2; 23,8; 87,17;
 °na 5,14.
bhagata (Skt. *bhakta*, Hi. *bhagat*)
 devotee
bhagatajana devotees, °yā 5,9; 16,3.
bhagati (Skt. *bhakti*) 6,R; 17,4;
 °na 16,4.
Bhagabati 69,5; 96,7.
bhagabāna (from Skt. *bhagavat*) 1,R;
 2,2; 13,R;
 °yā 77,3; 78,6.
bhajana (Skt.) worship, adoration 19,3.
bhajalape (from Skt. *bhaj-*) to worship
 5,14; 22,R; 58,7 f.

*bhati*¹ cat
 °yā 22,2.
*bhati*² a moment, a while; a little,
 some 44,1; 50,5; 57,1; 65,2; 68,3;
 89,10; 90,4; 94,5 ff.; 94,12; 95,18;
bhaticā 30,R; 94,15; 94,18;
bhati ma not even a little 94,17.
Bhadra 84,14.
bhana fact
 °m 94,13.
Bhababhūti 83,1.
Bhabāni 23,8;
 °i (Skt. voc.) 19,R ff.
bhabha dhāyake to leave (vessels etc.)
 unwashed
bh° dhāyaka 89,5.
bhamara (Skt. *bhramara*) (black) bee
 41,2; 52,1;
 °na 52,4.
bhamalape (from Skt. *bhram-*) to
 roam about
 °pā 20,5.
bhayamkara (Skt.) 17,4.
bhayānaka (Skt.) 83,7.
bhara hope, trust; cf. *bharosā* 56,5.
bhare yāya (from Hi. *bharnā* + *y°*)
 to fill
bh° yānā: (< *bh° yānāva*) 94,2 f.
bharosā (Hi.) hope, trust, 15,1; 49,5;
 °na(m) 24,8; 72,1; 92,11.
bhalabhala
bhalabhala-aṣṭamī a special(?)
 Aṣṭamī-day 93,1.
bhalasā = *bharosā* 83,23;
 °na 78,3.
bhali bride, daughter-in-law
 °cā 30,3; 87,1 ff.; 87,10 ff.; 87,15;
 87,20; 89,5; 89,9 f.; 89,13.
bhalimacā ("daughter-in-law-child" >)
 daughter-in-law 88,15; 88,18.
bhalyā (from Skt. *bhṛ-*) bearer, carrier
bh°-ābā id. 88,9; 88,11;
bh°-nāyo the leader of the bearers
 89,4.
bhavarā (Hi. *bhañvarā*) (black) bee
 °yā 31,3.
bhavalā (Hi. *bhañvarā*) (black) bee
 °yā 73,5.

bhasabhasam *thane* to spend (money) lavishly
bh° thanyu 98,11.
bhākhā (Skt. *bhāṣā*) speech, talk, conversation, words; cf. *bhāṣā* 84,2; 84,9; 84,34;
°na(m) 94,13 f.;
bh° satya taya to give promises,
bh° s° tase 84,58.
bhāgya (Skt.) 86,29;
°na 78,2;
°yā 75,3.
bhāju gentleman, lord, master, sir
 44,R; 47,R ff.; 47,4; 49,1; 59,1 f.; 84,3; 88,3 f.; 90,2 f.; 90,4; 91,3; 91,5; 91,7; 92,5; 92,8 f.; 93,5 f.; 93,8 ff.; 94,5 ff.; 94,9; 94,11 ff.; 94,15 f.; 95,5;
°na(m) 93,4; 93,6; 94,8; 94,15;
°piṃ (mod. < *°pani*) 97,4; 97,6;
°yā 92,4; 93,4.
bhādraba (Skt. *bhādrapada*) the month of Bhādrava 67,3.
bhāba (Skt.) 5,12; 12,3; 16,4; 17,4; 20,7; 68,2; 92,10;
bhāba tasyam with a warm feeling, affectionately 5,14.
bhābana (Skt.) 2,4; 11,7; 99,6.
Bhārati (Skt.) 23,8.
bhāradāra nobleman, courtier (also used as a title) 95,16;
°panisena 84,32; 84,34.
bhārā vessel 98,13.
bhālā (cf. Hi. *dekhhāl*) inspection
bhāla yāya to inspect 100,6.
bhālata (Skt. *bhartr*) husband 15,4; 60,1 f.; 91,4.
bhā:lape (< *bhābalape*, from Skt. *bhāva*) to think
bhā:lapā 20,4; 50,2; 51,1; 60,4; 61,1; 63,1;
bhā:lapāgu (*°gū*, metri causa) 23,8;
bhā:lapāva 3,1; 9,5; 11,7; 19,2; 20,4; 58,2; 77,3; 84,56; 90,6;
bhā:lapu 6,1 ff.; 6,6; 89,1;
bhā:lape 48,3; 73,4.
bhāṣā (Skt.) 93,10; cf. *bhākhā*.
bhīm see *bhīna*, *bhīna*.
bhīmkā hū onomat.(?) 97,6 f.

bhīmpū coral 37,R.
bhikṣā (Skt.) 11,1; 55,1; 88,8; 88,14 f.
bhikṣu (Skt.) 3,3.
bhikṣugana (Skt.)
°na 1,4.
bhīna, *bhīna*, *bhīm* (mod.) good, beautiful 16,2; 17,2; (*bhīna*, metri causa) 23,3; 31,2; 47,3; 50,5; 83,25; 87,3; 87,5; 90,1; 91,5; 97,1; 99,6;
bhinakagu 31,1;
bhīna ma bhīna good and evil 99,6.
bhīne to be good; 71,1;
bhīnāva 20,3.
bhīnake (caus. of *bhīne*) to cause to be good, to make good
°ka 91,9;
bhīnaka well, in a good way 94,4.
Bhīndī Bhṛngī 16,1.
Bhīmalapāka 86,11 f.; 86,18.
°m 86,12; 86,18.
Bhīmasena 20,R; 20,8; 21,R; 50,4; 61,R; 87,R; 96,8;
°yā 50,5.
bhūne to cover
bhūnāo 73,1.
bhūja (Skt.) 91,10.
bhujīm (mod.) a fly 45,2.
bhutuli oven
°sa 15,3.
bhutū; *bhutū* (< *bhutuli*) oven 38,1.
bhubana (Skt.)
°sa 5,3; 75,1.
bhulāy a type of cloth 32,2.
bhulu bhulu disarrayed, disordered (of the hair) 35,3.
bhū (Skt.) 21,1.
bhūta (Skt.) 18,2.
bhūmi (Skt.) 13,1; 83,27.
bhelāsā skirt 98,3.
bhesa (Hi. *bheṣ*) a disguise, a garb, a counterfeit dress 86,21; 86,26; 86,28;
°na 88,8.
Bhairaba 69,5.
bhoka puya to bow down
bh° puyā 10,3;
bh° pūla 89,7; 90,5; 95,12;
bh° puse 84,56; 89,16.
bhoga (Skt.) 49,5; 80,4.

bhojana (Skt.) 83,9 f.; 83,12; 86,25; 93,10.
bhoteco: a kind of cloth
 °yā 42,3.
bhoyabhoya kane to hurry, to make haste
bh° kanaka(m) hurriedly, in a hurry 94,5; 94,17.
bhaubhau (Nep. *bhawh-bhawh*, humming)
bhaubhau dhāya to hum
bh° dhāse 93,2 f.
bhramara (Skt.) 69,3; 77,2;
 °na 50,3.
bhvātala rag, ragged cloth
 °na 15,1.
ma (Tib. *ma*) not 2,5; 6,1 ff.; 6,5 ff.; 11,1; 11,8; 15,5; 18,5; 20,3 f.; 20,6; 21,1 f.; 21,5; 24,6; 25,1 ff.; 29,1; 29,4; 31,1 ff.; 35,1; 35,4; 39,1 ff.; 40,2; 42,2 ff.; 43,4; 44,1 ff.; 47,1; 47,3; 49,1; 49,3 ff.; 50,2 ff.; 51,2; 52,1; 52,3; 53,4; 54,1; 54,2; 55,1; 56,1; 56,4; 57,1 ff.; 58,3; 58,6; 59,1; 59,3 ff.; 60,3 f.; 60,8; 61,1 ff.; 62,1; 62,2; 63,1 f.; 64,1; 64,3; 65,1; 66,1; 66,4; 69,1; 71,1 f.; 72,3; 73,4; 74,2; 75,2; 76,1 f.; 79,3; 80,2; 82,1 ff.; 83,13; 83,25; 84,7; 84,11; 84,17; 84,33; 84,43; 84,46 ff.; 84,54; 86,15; 86,25; 87,3; 87,5; 87,8; 87,19; 88,4; 88,7; 88,12; 88,15; 88,17; 88,19; 89,8 f.; 89,16; 91,3; 91,5 f.; 91,8; 92,5 f.; 92,8 f.; 92,11; 93,2 f.; 93,5; 94,3; 94,7 ff.; 94,14; 94,19; 95,16; 96,15; 97,5 f.; 98,1; 98,3; 99,6;
maṃta (mod.) “is not” 45,3; 87,11; 89,5; 89,10;
ma kha 62,5;
ma khao 73,4;
ma khu 25,2; 35,7; 56,1; 56,6; 59,4; 59,7; 60,1; 64,7; 73,3; 83,10; 86,15; 86,22; 86,29; 87,1; 87,5; 87,12 f.; 89,12 f.; 91,3 ff.; 93,9; 94,6 ff.; 94,12 f.; 96,12; 98,5;
ma khugu 87,13; 91,6;
ma khutu 45,3;
ma khutasā 47,2;

mā gā (< *ma gāka*) 34,2; 64,7;
ma gāka 5,1; 59,6; 75,1; 91,8;
ma jio 40,5; 88,2;
ma jū 35,4; (*ma ju*) 57,1; 60,2; 86,4; 86,14;
ma jyū 37,1 f.; 53,2; 86,14; 86,28; 87,2; 94,11 f.; 98,2;
ma te 3,1; 19,4; 32,1; 34,1; 37,1; 39,3; 42,1; 42,4; 47,1; 53,1; 55,1; 59,9; 64,4; 65,1; 66,3; 69,1 ff.; 71,1; 71,3; 72,1; 74,1 ff.; 76,2; 76,4; 86,2; 86,4 ff.; 86,13; 86,16; 86,23 f.; 86,26; 86,28; 87,3 f.; 87,10; 87,12 f.; 87,15 f.; 87,20; 89,14 f.; 89,18; 90,3; 91,2; 91,4; 91,6 f.; 91,10; 92,9 f.; 93,5 f.; 93,10 f.; 94,9; 94,14; 94,17; 95,20; 96,20; 99,1 f.;
ma data 68,4;
ma dayā 96,18;
ma dayāva 64,2; 64,7;
ma dava 58,4;
ma du 41,1; 6,7; 16,3 f.; 19,5; 20,5; 20,8; 21,4; 23,3; 31,1 ff.; 36,3; 38,1 ff.; 40,5 f.; 42,1 f.; 47,3 f.; 48,2; 51,2; 53,1; 53,3; 54,1 f.; 56,2 f.; 56,5; 59,3; 59,8; 60,3; 63,2 ff.; 64,5; 64,8; 66,1; 66,3; 69,2 f.; 71,2; 75,1; 84,21; 86,1; 86,17; 86,22; 87,1; 87,9 f.; 88,16; 88,18; 89,11; 91,3 f.; 92,9; 93,10 f.; 94,10; 95,14; 95,16; 96,1; 96,11; 96,16; 99,3; 99,6; 100,1;
ma dugu 59,4; 59,7;
ma dutale 30,2; 59,1;
ma dūā 47,5; 87,2;
ma-dhuma 73,4; 74,1;
ma phayā 49,2; 49,5; 63,3; 64,2; 67,2; 72,3; 84,35;
ma phayāva 87,17;
ma phu 6,7; 19,3; 23,3; (*ma phū*, metri causa) 23,7; 42,1 f.; 48,3; 56,6; 58,1; 58,4 f.; 65,1; 66,1; 67,5; 69,1; 86,18; 86,20 ff.; 98,10; 98,12;
ma phuta 20,2;
maru (mod. < *ma du*) 46,1.
ma dayaka(m) without; not making it possible to 49,2; 58,2; 89,13; 94,11.

maṅgala (Skt.), 11,2; 91,10.
maṅgalabāra (Hi. *maṅgalvār*) Tuesday
 °m 5,13;
 °yā 43,2.
maṃsīra (Skt. *mārgaśīrṣa*) the month
 of Mārgaśīrṣa 67,5.
maku thane to get burnt, to burn (tr.)
 m° *thanā* 98,10.
Makhamtvā
 °yā 34,R.
magathyā an ornament(?)
 °cā 60,5.
macā child 9,5; 59,2 f.; 59,6; 59,8; 77,3;
 96,1 ff.; 96,14 ff.; 99,1; 99,5;
 °m 59,4; 62,2;
 °yā 59,3; 62,2;
macā nacāṃ Ew., by children etc.
 98,2.
macākhācā Ew., children, offspring
 30,2; 56,2.
macābela (*macā* + *bela*) childhood
 °sa 64,1.
Machindra Matsyendra(nātha) 11,3.
Machindaranātha Matsyendranātha
 8,3;
 °naṃ 94,1 f.
Maṃjudeba Mañjuśrī 12,R.
Maṃjuśrī
 °na 13,4.
maṇi (Skt.) 4,1; 83,25 f.; 83,28.
Maṇicūḍa 83,1 f.; 83,4; 83,8; 83,11;
 83,15; 83,17 f.; 83,23; 83,25 f.;
 83,28;
 °yā 83,23.
maṇimaya (Skt.) 8,3.
mata lamp 8,3; 87,9.
Matalena 92,R.
matī (Skt.)
matī taya to intend, m° *tayā* 49,4.
matene, matyane, mateṇe to love
matenā, matyanā 58,R; (*mateṇā*)
 73,5; 75,R;
matenācā 30,2.
matenā love 88,3 ff.
matyana see *matena*.
Mathurā 73,3.
madya (Skt.) 83,10.
madhi cake 22,2;

°*cadhi* Ew., cake and the like.
madhulī (Skt. **madhuri*) a flower
 °yā 52,R.
madhusvāṇ (< *madhusvāna*) a flower
 67,5.
mana (Skt. °s) mind 4,2; 10,1; 16,4;
 17,4; 20,2 ff.; 34,1; 34,3; 36,3;
 40,5; 42,1 f.; 43,R; 47,4 f.; 49,2;
 49,4; 50,1; 52,R; 53,3; 58,2 ff.;
 60,4; 62,2 f.; 65,1; 66,2; 67,6;
 71,3; 72,1; 72,3; 75,2; 76,4; 80,3;
 84,16; 85,4; 90,2 f.; 91,1; 91,7;
 92,6 f.; 92,9; 93,5; 93,8; 93,10;
 98,4; 99,R; 99,4; 99,6;
 °na 25,2; 30,2; 50,2; 73,5; 75,R;
 °yā 5,12; 8,3; 16,4; 19,2; 39,3; 49,5;
 50,4; 67,6;
 °yāgu 94,8;
 °yāta 48,4;
 °sa 17,4; 20,1; 40,4; 41,1 f.; 42,3;
 51,1 f.; 71,2; 84,9; 84,16 f.; 84,25;
 84,48; 84,56; 91,6;
mana taya to intend; to satisfy
 m° *tala* 48,2; m° *tiva* 47,4;
mana pūre yāya to fulfil wishes 19,2;
mana yāya to turn one's mind
 towards, to try, m° *yāo* 5,14;
mana vane to be attracted (by some-
 body), to love, *mana vani* 4,2;
manam maha(m) (mod.) not to
 one's liking 98,1.
manabodha biya (Skt. **manabodha*
 + *biya*) to take advice, to realize,
 to reflect, to consider
 m° *bihuni* 91,5.
manichita a kind of cloth
 °yā 87,18.
manuṣya (Skt.) 6,6;
 °yā 12,3; 92,1.
manoratha (Skt.) 8,3; 13,6; 52,7; 85,5.
mantra (Skt.) 25,3.
mantri (mom. sgl. of Skt. °in) 83,7;
 95,22; 99,2; 99,5.
maya light 26,2.
mayaju see *maiju*.
mayanā (Hi. *mainā*) a bird 27,R.
mayu see *mai*, *mai*.
marāṇa (Skt.)
 °yā 6,2.

marama (nom. sgl. of Skt. *marman*)
mortal spot, most sensitive spot
72,2.
Marici 83,17.
Marude (< °*deba*) the god of Maru
°*ke* 43,2.
Maruhiti 35,6.
maruhma (mod., < *ma du-hma*) one
who has not 35,5.
Malaya (Skt.) 41,4.
maha(*m*)
manam maha(*m*) (mod.) not to
one's liking 98,1.
mahā (Skt.) 13,3.
Mahākāla 52,5.
mahātmya (Skt.)
°*tmye* (metri causa) 23,2.
Mahādeba (Skt.) 86,20; 96,10;
°*na* 1,3.
mahābīra (Skt.) 11,9.
Mahābīra 84,33; 84,35; 84,37 ff.;
84,43 f.; 84,50; 84,52 f.;
°*yā* 84,47; 84,49;
°*yāta* 84,46.
mahārāja (Skt.) 1,6;
°*yā* 96,1.
mahārānī (Hi.) 81,1; 95,R; 95,3; 95,19;
95,21 f.;
°*m* 95,15; 95,21.
mahimā (nom. sgl. of Skt. °*man*)
glory, greatness 11,9.
Maheśvara 13,3.
mahri (Hi. *mahar*) cake; betrothal-
cake 36,4; 47,5.
mām see *māma*.
mām̐bhata (< *mājubhata*) mother,
mother-in-law
°*m* 98,8.
maṁsa (Skt.) 80,4; 83,10 f.; 83,13.
mākuse cone to be tasteful, to become
tasteful
m°cvana 36,1.
mākhā cobweb
mākhāpikhā Ew., id., °*na* 98,6.
māgha (Skt.)
°*sa* 67,6.
mācā “mother and child”, family
svahma mācā a family of three 87,14.
māju mother (resp.), mother-in-law

(also used as term of address to
women and goddesses) 40,1; 57,R;
60,R; 87,2 ff.; 87,10 f.; 87,13 f.;
88,11; 88,16; 92,R ff.; 96,R; 96,5;
96,13; 96,20;
°*na* 90,3;
°*yāke* 96,13.
mājubhata mother, mother-in-law
°*m* 45,2.
mātana upper floor, main-floor
°*sa* upstairs 84,15.
mātā (nom. sgl. of Skt. *mātr*) 23,2;
52,7.
mātānī nun
°*yā* 86,26; 86,28.
mātrkā (Skt.) 5,13.
Mādhava 84,2; 84,8; 84,11 f.; 84,14;
84,16 ff.; 84,21; 84,48 ff.; 84,52;
84,54; 84,56 f.; 84,59 f.;
°*yā* 84,55.
mānika (Skt. *māṇikyā*, Hi. *mānik*)
ruby 9,3.
māma, *mām* (mod.) mother 6,7; 33,R;
43,R ff.; 45,1 ff.; 47,5; 56,1; 59,7;
60,1; 64,3 f.; 84,19; 84,59; 86,20;
88,4; 89,5 ff.; 89,16; 96,15;
māmaṁ 36,4; 59,4; 87,16; 96,17;
māmaju 88,18;
māmana 89,7;
māmanam 33,2;
māmayā 59,8; 89,4; 89,7;
māmayāke 77,1; 89,7;
māmayāgu 95,19;
māmayāta 89,3; 89,16.
māyakeṁ black pulses 98,7.
māyabili lizard
°*cā* 45,2.
māyā (Skt.) illusion; love 36,R ff.;
84,8; 89,15; 91,4; 91,8; 93,10;
94,3;
°*m* (mod.) 45,1;
°*na* 6,2; 10,2; 20,2; 25,R; (*māyām*)
36,1.
māyājāla (Skt.)
°*jālam* 54,R; 54,2; 59,6;
°*jāle* 34,1.
Māyā-debī (Skt.)
°*yā* 2,R.
Māragana (Skt.) 3,2.

mārga (Skt.)

°*yā* 5,9.

mālake, *mvālake* (< *mu mālake*, i.e.,
mu + caus. of *māla*¹) to make
unnecessary 94,3;
mvālakaṃ 94,19.

*mālā*¹ (Skt.), *māla* 14,2; 53,1; 65,2;
84,25; 85,3; 90,5;

mālanam 23,4.

*mālā*² straw mat 15,3.

mālīni (Skt.) 84,3 ff.; 84,7; 84,10;

°*yā* 84,1 f.; 84,4; 85,1.

*māle*¹, *mvāle* to be necessary 76,3;
mā, *mvā* 6,3; 76,R; 86,3; 86,16;
86,24; 88,9; 88,11; 90,2; 91,4;
91,6; 93,9; 96,9;

māla 8,2 ff.; 14,3; (*mālam*, metri
causa) 23,7; 24,3; 24,7; 42,4;
59,3; 60,3; 63,5; 64,4 f.; 65,2;
71,R; 71,3; 77,R; 86,24 f.; 89,14;
90,5 f.; 92,8; 95,4 f.; 95,20; 95,22;
96,3; 96,18;

mālako 76,1; 84,2; 84,4; 84,15; 84,53;
84,58;

mālagu 90,4;

mālī 6,4; 18,1; 18,5; (*mālī na*) 37,3;
54,1; 56,2; 86,3; 86,5 ff.;

māliva 54,2; 75,2;

mola (= *mu māla*) it is not necessary
89,16;

mvā 94,7; 94,13;

sometimes *māle* is used to express
habitual actions: *biya na mvā*
usually they do not give 97,3.

*māle*² to search 77,1; 86,2;

mālā 86,21 f.

*mī*¹ (Tib. *me*) fire 21,4; 100,1.

*mī*² (Tib. *mī*) man

mīsenā (*mī*°, metri causa) 23,6.

mikhā (Tib. *mīg*) eye 2,2; 3,5; 9,2; 21,3;
22,1; 23,3; 27,8; 30,R; 34,3; 35,2;
49,3; 52,4; 55,R; 69,4; 74,3; 84,11;
84,55;

°*m* 45,1; 97,6;

°*cā* 39,1;

°*na* 6,2; 19,1;

°*yā* 75,2;

°*sa* 29,4; 67,3; 95,5; 95,19; 95,23;

mikhā lvāke to make one's eyes meet
another's eyes, *m*° *lvāka* 43,3.

mijana (sc., *mī* + Skt. *jana*), *mijaṃ*
(mod.) man, men 42,4; 43,R ff.;;
56,R; 56,4; 58,4 f.; 58,7; 75,3;
84,28; 84,30; 84,32; 84,34; 84,41;
84,43; 84,51; 84,54 f.; 93,5; 98,7;

°*jaṃta* 97,3;

°*jaṃtaseṃ* 42,2;

°*janayā* 49,4; 59,8.

miti (Hi.) date

mitisaṃ 23,9.

mīla (*mīle*) vane, *m*° one to go out
to sell 76,1;

mīla vanā 60,6.

*mīlāya*¹ 1. Br. abs. *mīlāya* (Hi. *mīlākar*)
having joined, joining, here used
as a Ne. inf.: to join, 2. = *mīlā*,
moonlight night 7,4.

mīli mīli in a cluster, in clusters 97,3.

mīle juya (from Hi. *mīlā* + *j*°) to
match, to agree, to be on friendly
terms

m° *juyā* 47,3;

m° *ma jū* 35,4.

mīsā (*mī* + *sā*, "female human being")
woman, wife, lady 51,1; 59,7;
86,1; 86,4 ff.; 86,14 f.; 86,18,
86,20 ff.; 94,4; 94,18 f.; 98,1; 98,3;
98,11 f.; 99,5;

°*m* 98,10.

°*jana* 58,7;

°*jāti* 48,R; 58,6; 59,6;

°*cā* 30,1;

°*taseṃ* 98,1;

°*na* 58,7;

°*yā* 99,1.

mikūsāṃ (< °*svānā*) a flower 67,6.

mu = *ma* 76,3; 93,9; 94,13.

muku see *kuhu muku* and *tuku muku*.

mukūṭa (Skt.) diadem 16,1;

°*sa* 17,1.

mukha (Skt.) 41,R.

mukhu an ear-ornament

°*cā* 39,2.

*mukhulī*¹ (Skt. *mukula*) bud, blossom
52,4.

*mukhulī*² a kind of bracelet(?) 29,5.

mukhū. *mukhū* (<*mukhū*) bud,
 blossom 59,8; 69,2; 93,5.
munāva see *mune*.
munake (caus. of *mune*) to assemble
 (tr.)
munakāo 89,1; 89,6; 89,8;
munakāva 84,13; 84,17; 84,44; 84,60;
 93,1;
munakīva 83,3.
munī (Skt.) 23,2; 23,7; 58,8;
 °yā 68,4.
mune to assemble
munāva, *munāva* 68,R; 100,3.
mundri (Hi. *muṃdrā*) ear-ornament
 46,2.
murati = *mūrti* image; shape, form,
 aspect 17,4.
mula (Skt. *mūlya*) price, cost, worth
 33,3.
musaladhārā (Hi. °dhār) heavy rain-
 shower 11,4.
musu musu hnile to smile gently
m° m° hnīlāva 94,5;
m° m° hnīlā: (<*m° m° hnīlāva*) 34,3.
musuka hnile to smile gently
m° hnīlā 50,5;
m° hnīlāva 74,3.
musukāye (Hi. *muskān*, a smile) to
 smile
musukā: (<°kāva) 34,3.
musuhuṃ hnīlā (tender) smile, smiling
 (tenderly)
 °sūhūn (metri causa) *hnīlāyā* 23,4
musuhuna hnile, *musuhuṃ hnile* (mod.)
 to smile gently
m° hnīlāva 48,1; 54,1.
mūrchā (Skt.)
mūrchāna kaya to faint, to swoon,
m° kayāo 89,17;
m° kala 84,12.
mūrti (Skt.) 5,14; (°tī, metri causa)
 23,3.
mūla (Skt.)
 °lasa 15,1; 75,3;
 °le 95,17 f.
mṛga (Skt.) 81,3.
mṛtyukāla (Skt.) 24,5.
mṛdaṅga (Skt.) 7,3; 23,6.
megu see *meba*.

megha (Skt.)
 °yā 93,R.
Megharājā (Skt. °rāja) Indra, "the
 king of the clouds" 91,9;
 °naṃ 94,2.
mejamāṇ (<°māna, U. *mehmān*)
 guest 95,8.
meṭe yāya (from Hi. *meṭnā* + *y°*) to
 wipe out, to efface 56,6.
meba other, another, something else
 16,3; 47,4; 49,1; 66,3; 71,2; 99,3;
 99,6;
 °na 74,1; 84,33; 89,12;
megu (mod. <*mebagu*) 87,4;
mehma (mod. <*mebahma*) 89,15.
mebatā other, another (only of objects)
 93,9; 94,6; 94,8;
mebatā kāraṇa ma for no other
 reason 94,7; 94,13.
mele elsewhere, to some other place,
 at some other place 85,3.
mele choya, *mele chvaya* to send else-
 where, to give away in marriage
m° chose 85,6;
m° chvayayāta 47,2.
mele biya to give away in marriage
 84,13;
m° biyā 42,R; 84,7.
mele vane, *mele one* to get married
 88,8; 92,9;
m° vanā 59,6.
mehma see *meba*.
mai māi, *mayi* girl 31,4 f.; 91,4; 91,6;
 92,6; 92,9; 93,7 ff.; 94,6 ff.; 94,13;
 94,16 f.;
 °pani 91,1;
 °yā 27,1 ff.;
 °yāṃ 34,R.
mai(m)cā, *maicā* little girl 30,R; 97,3.
maichu a kind of ornament(?) 29,6.
maiṇu, *mayaju* girl (resp.) 32,R; 32,1 ff;
 37,R; 88,3; 88,5 f.; 93,11; 95,18;
mānī maiṇu sc., id. 28,1 ff.;
bhalicā mayaju 87,2; 87,10; 87,12;
 87,20.
maiṇā little girl 82,3.
Māi Vajrayogini
 °yāta 95,7.
mo = *ma* 6,4.

mo lu mane "not to remember", to forget 61,1.
mola (< *mola*) head 97,6.
mo hluya (< *mola hl*^o) to bathe 86,2 f.;
mo hluyā 86,14.
mokṣa (Skt.) 5,9; 21,6; 83,26.
mokṣagati (Skt.) 83,24.
mokṣapura (Skt.) 3,4.
moti (Hi.) pearl 17,1 f.; 24,2; 86,23;
 98,13;
motiyā 23,4 (*i metri causa*).
mola (cf. Tib. *mgo*) head
molamukuṭa diadem made of skulls,
 °sa 17,1.
mola see also *māle*¹.
molamāla (*mola* + Skt. *mālā*) garland
 of (dead) heads, garland of skulls
 16,4.
moha (Skt.)
 °yā 6,2.
moha yāya to love
m° yāye 48,1.
Mohana 73,R.
mohara, mohala (Hi. *mohar*) a coin
 equivalent to two sukis, a half-
 rupee 42,5; 94,16.
mohala see *mohara*.
mohalape (from Skt. *muh-*, *mohay-*)
 to enchant, to fascinate
mohalapā 54,1; 63,2;
mohalapāva 68,4;
mohalapu 75,2.
mvāya to live, to be alive 20,7.
mvālake see *mālake*.
mvāle see *māle*¹.
mvāhālī a small trumpet 97,4; 97,7.
Yañdeśa, °desa Kathmandu
 °m 96,5;
 °yā 61,4; 95,16;
 °e 95,14
yakānta (Skt. *ekānta*) alone; cf. *ekānta*,
yākata 84,37;
 °sa in private 84,10.
yāna see *yane*.
yajña (Skt.) 83,6; 83,18;
 °na 83,12;
 °yā 83,2; 83,7 f.; 83,18;
 °sa 83,5 f.
yathe however, whatever

yathe yānā jatanana 20,6;
yavana yathe as one may wish,
 whatever one wishes 91,3.
yanake (caus. of *yane*) to cause to lead
 away, to cause to carry away; to
 carry away
yanakāva 84,24;
yanakiva 92,9;
yanakihma 96,13.
yane to lead (away), to carry away
 (often used as aux. vb. in com-
 pound verbs) 6,4; 6,7; 47,3; 47,5;
 54,2; 84,14; 90,2; 92,5; 99,3; 99,6;
yana 10,2; 42,2; 42,5; 52,2; 55,2;
 58,R; (*yāna*) 76,2; 83,21 f.; 84,19;
 84,23 f.; 84,34; 84,47; 84,49; 87,19;
 93,4; 96,4;
yanā 84,50; 94,5;
yanāva 84,46 f.; 84,49; 87,19;
yavaṃ 77,3;
yani 32,2 ff.;
yaniva 6,7.
Yama
 °yā 6,7.
Yama-dubāla (Skt. *y°-dvāra*) the door
 of Yama 6,7.
Yamarājā (nom. of Skt. *°rājan*)
 °m 99,4;
 °na 1,3.
yaya to like, to wish
yatale as long as one likes 6,7;
yayā yagu what one likes 54,2;
yayā yatale as long as one likes 54,2;
yayā yathe as one likes 48,4;
yayāgu 6,7;
yayāpu 33,R; 92,7;
yala 56,R; 56,4; 57,R ff.;
yavana yathe as one may wish,
 whatever one wishes 91,3;
yo in: *ma yo* does not please, is not
 to my (your, his etc.) liking 35,4 f.;
 92,10;
yoyogu whatever you like 97,3;
chana yathe as you wish, according
 to your wishes 93,7.
yāsa (Skt. °s) fame, good repute 91,8.
Yaśodharā 3,R.
yasa poison 16,2;
 °duhma poisonous 63,7;

^ona 41,4; 51,2.
yāṃthyāṃ ma siya not to know what is right and what is wrong
y° ma syū 98,1.
yāka: (< *yākata*) alone 60,2.
yākacā alone 86,17.
yākata (Skt. *ekānta*) alone; cf. *yakānta*, *ekānta*
^ona id. 50,3; 80,3; 87,14 f.
yākana quickly 87,19 f.
yākuṃ pyāya to take under one's arm, to clasp in one's arms
y° pyāse 21,5.
yāke (caus. of *yāya*) to cause to make, to cause to do
yākā 89,17;
yākā: (< *yākāva*) 96,2;
yāke 86,25.
yātaka (caus. of *yāya*) to cause to make, to cause to do; to make, to do
yātakala 83,4; 83,21;
yātakāo 89,17.
yāna (cf. Tib. *rgyan*. *ma*) distance
yānana from a distance 84,18.
yāya to do, to make, to perform 3,1 ff.; 7,1 f.; 11,R; 12,4; 20,3; 23,7; 25,4; 32,5; 39,3; 41,R; 42,4; 47,4; 52,2; 52,6; 53,R; 58,1; 58,4 ff.; 60,3; 63,7; 64,2; 65,1 f.; 67,1; 67,5; 69,1; 69,3; 71,2; 76,3; 78,R; 78,2; 80,R; 81,R; 81,3 ff.; 83,6; 83,10; 83,20 f.; 83,25; 84,9; 84,24 f.; 84,32 f.; 84,43; 85,6; 86,16; 86,20; 86,25; 87,4; 87,15; 87,17; 88,2; 89,6; 89,16; 89,18; 91,4; 91,6; 92,4; 92,6; 92,9; 92,11; 94,4 f.; 94,11 f.; 95,20; 97,1; 99,1 f.; 100,6;
yāi 53,4; 62,5; 99,4;
yāihma 18,1;
yāo 5,1 ff.; 40,7; 83,2; 83,24;
yāka 2,R; 2,3 f.; 5,7; 6,2; 13,4; 21,6; 64,3; 69,5; 75,3; 93,1; 94,1;
yākagu 80,5;
yāta 11,3 ff.; (*yātā*, metri causa) 23,2;
(*yātām*) 23,7; 34,3; 45,3; 83,12; 83,16 f.; 83,23; f; 84,9; 86,21; 89,3; 89,13; 95,12;

yātasā 6,4; 18,1;
yānā 10,2; 20,5 f.; 23,6; 24,5 f.; 31,4 f.; 43,2; 47,R; 62,2; 64,5; 66,2; 67,2; 67,5 f.; (*yānā*) 76,3; 83,7; 83,21; 83,26; 83,28; 84,R f.; 84,14; 84,19; 84,23; 84,51; 85,1; 86,1; 86,4; 86,14; 86,22; 86,25 f.; 86,28; 87,R; 87,20; 89,1 ff.; 89,15; 91,3; 94,6; 94,18; 96,12; 98,6 f.; 99,3 f.;
yānāo 76,2; 85,5 f.; 89,17;
yānāgu 99,5;
yānāna 65,1;
yānāva, *yān°* 9,4; 11,1; 84,34 f.; 87,4; 87,6; 92,4; 93,1; 94,6;
yānā: (< *yānāva*) 44,R; 57,2; 83,11; 83,16; 83,26; 84,50; 84,57; 93,1; 94,2 ff.; 94,13; 99,4;
yāyaguli (mod., loc.) in doing 2,3;
yāyata 13,3; 83,3; 83,9;
yāyiva 72,4;
yāyu (^o*yū*, metri causa) 23,8; 98,4 f.;
yāye 19,3; 92,3; 96,5 ff.;
yāva 16,4; 19,2; 51,3; 59,9; 61,4; 64,9; 70,3; 79,4; 98,12 f.; 99,6;
yāse 23,8; 83,5 f.; 83,24; 84,27; 84,42; 84,44; 84,59 f.; 89,7; 93,2 f.; 94,15;
yāsya(m) 10,4; 12,2; 92,11;
yāhuni, *yāhune* 6,R; 6,5; 8,R; 82,5; 85,R; 88,3; 91,9; 92,R; 96,20;
yā:sā (< *yātasā*) 94,14;
yā:sām (< *yātasām*) 86,17; 86,22;
yā:hma (< *yākahma*) 15,R; 43,3;
va yāya ma siya not to know what to do, *va yāya ma siyā* 20,6.
yāsā (noun, from *yāya*) what is done, what is to be done 16,4.
*yo*¹ interj. 19,3; 20,1; 24,6; 41,3; 45,1 ff.; 50,1; 50,3 ff.; 52,R; 61,2 f.; 63,4; 63,6; 80,5; 82,2; 82,4; 91,1; 92,4; 94,11; 94,15.
*yo*² see *yāya*.
yogī (nom. sgl. of Skt. *yogin*) 23,2.
yogyapramāṇa (Skt.) 5,5.
yoyo(gu) see *yāya*.
yaumse cone to feel relieved 92,7.
yaubana (Skt.) 49,2; 60,3; 61,1; 67,1; 69,3.
rañ see *la*, *lañ*.

- raṅga* (Skt.) 12,4; 70,1.
raṅga hmīte to play Holī 67,6.
rakta (Skt.) 83,11.
raktabīja (Skt.)
^ohma 17,3.
rakṣaṇahasta (Skt.)
^om 5,8.
rakṣā (Skt.) 2,R; 11,4; 18,1; 79,4; 94,1.
raṇa (Skt.)
^oyā 99,3;
^osa 21,2.
ratana (Skt. *ratna*, Hi. *ratan*) jewel 9,3;
^oyā 65,2; 85,3.
Ratī 70,1.
ratna (Skt.) 1,6; 7,4; 8,5; 36,R ff.;
83,19 f.;
^ona 5,3;
^oyā 84,25.
ratha (Skt.) 81,3 f.;
^ona 11,6;
^osa 8,5; 81,3.
rasa (Skt.), *lasa* 2,3; 7,2; 8,5; 25,1;
39,3; 50,1; 50,3; 64,1; 64,7 f.;
65,1; 71,4; 73,4; 80,1; 83,2; 84,44;
94,14 f.; 94,17;
^ona (often: with joy, happily) 8,5;
13,R; 14,R; 21,R; 52,2; 71,4; 72,2;
73,2 75,1; 76,3; 80,1;
^oyā (*lasayā*) 50,5; 68,2; 71,4; 76,3;
rasa tāya to feel pleased 94,14;
r° tāla 94,15; *r° tāse* 94,19 f.;
rasa yāya to delight 2,3; to make
love 12,2; 69,3.
rasabasa Ew., love and similar things
84,2
rasaraṅga (Skt.) love-amusement,
love-games 64,R.
rasika (Skt.) 72,2; 75,2;
^ona 70,R.
rasikara, *la°* (Skt. **rasakara*) attrac-
tive, lovely, impassioned, expert
in love, amorous 2,1; 10,1; 15,4;
30,R; 30,2 f.; 42,5; 75,1; 94,6.
rasikalā, ^oa (Skt. **rasakalā* or **rasika-*
kalā) art of love, amorousness
26,2; 49,4; 69,1.
rasikasāra (Skt.) 68,1.
rahe juya (from Hi. *rahnā* + *j°*) to
remain alive, to survive
r° jūsā 96,14.
rākṣasa (Skt.) 83,7 f.; 83,11 f.; 83,14 f.;
83,16;
^oyā 83,6.
rākṣasajāta (Skt.)
^oyāta 83,9.
rākṣasani (f. noun formed from Skt.
rākṣasa) female demon 10,1.
rāga (Skt.) 10,4; 23,6.
rājakumāra (Skt.) 79,1; 81,1; 82,3.
rājakumārī (Skt.) 81,4.
rājaputra (Skt.) 79,2.
Rājamatī 35,1 ff.;
^ocā 35,1 ff.
rājā (nom. sgl. of Skt. *rājan*) king
^ona(m) 83,1 f.; 83,8; 83,11 ff.; 83,17;
83,23 f.; 84,2; 84,12; 84,14; 84,50;
84,53 f.; 84,57;
^opani 83,4;
^oyā 83,4; 83,12; 83,24; 83,27 f.;
84,11; 84,16; 84,18; 84,20 f.; 84,23;
84,34; 84,36; 84,47 ff.; 84,52;
84,56; 84,59 f.;
^oyāke 83,17; 83,19; 83,25 f.; 84,15;
84,52 ff.; 84,58;
^oyāta 83,16; 84,13; 84,50; 84,52;
^ova 84,12;
^osake 11,3;
^osenam 83,5.
rājya (Skt.) 14,4; 83,20; 84,44; 84,59;
95,20; 99,1; 99,4 f.;
^oyā 94,20;
^osa 83,25; 84,58;
rājye loc. (mod.) 86,22.
rājya-abhiṣeka (Skt. *rājyābh°*) 77,1.
rātri (Skt.) 59,5.
Rādhikā 70,1.
rānī (Hi.) queen 4,3; 52,7; 81,R ff.;
83,14; 84,1; 84,8; 84,20; 84,32;
84,34; 84,40; 84,43; 84,51; 85,54 f.;
84,57; 84,61; 86,23; 86,26; 99,1;
^oju 84,9;
^ona 83,22 ff.; 84,6; 84,10; 84,13;
84,17 f.; 84,26 ff.;
^opanisena 84,56;
^oyā 84,5; 84,16; 84,22; 84,24 f.;
^oyāta 83,22; 84,3; 84,14; 84,26;
^ova 84,12.
Rānīpauvā 86,7 f.; 86,19;

^om 86,8; 86,19.
Rāma 25,R; 95,21;
^oyā 64,10.
rāmā (Skt.) beautiful young woman;
 mistress 36,3.
ritu (Skt. *ṛtu*) season 40,3;
^oyāgu 58,4.
rūpa (Skt.) 4,2; 10,1; 58,5; 61,1; 74,2;
 83,6; 83,16; 84,28; 84,30; 84,32;
 84,34; 84,41; 84,43; 84,51; 84,54 f.;
 92,6; 93,9; 94,8; 100,5;
^om 5,1;
^ona 10,1.
re, le interj. 2,1 ff.; 6,R ff.; 17,R ff.;
 19,1 ff.; 29,1 ff.; 32,R f.; 34,R ff.;
 36,R ff.; 40,2 ff.; 46,1 f.; 48,1 ff.;
 53,R ff.; 54,1; 55,R ff.; 56,R ff.;
 57,R ff.; 62,R ff.; 66,R; 67,1 ff.;
 69,1; 74,R f.; 74,3; 86,23; 88,9;
 88,18; 91,2 ff.; 94,14; 94,17;
 95,R ff.; 97,4 f.; 100,1 ff.;
āya re na interj. 88,9; 88,11; 88,14 ff.
roga (Skt.) 3,1; 83,25;
^ona *kaya* to contract a disease, *r°*
kayāo 83,25.
*la*¹ class-marker for "month"
lachi 87,1.
*la*², *lañ*, *rañ* (Tib. *lam*) road, way 1,3;
 11,4; 25,2; 49,1; 59,7;
lañna 29,1; 89,14; 90,4; 92,5;
lañyā 59,2;
lañsa, *rañsa* 3,4 20,6; 59,2; 87,8;
 93,1 f.; 93,4;
lañ chinake to clear the way, *l°*
chinakāva 1,3;
la svala jhāya, *la sola jh°* to go to
 meet (somebody), *l° s° jhāsa* 89,4;
la svala vane, id., *l° s° ona* 89,6.
la: (< *laṃkha*) water; cf. *la(ṃ)kha* 35,6;
la: *kāya* to fetch water, *la*: *kā*: 35,6.
laṃ (mod.) = *lana* 93,2.
lañ see *la*.
laṃ[da]vāṭa cross-roads
^osa 71,1.
laṃpu, *lapu* road, way, path, entry;
 cf. *la*² 3,4; 99,2;
^osa 25,2.
laona, *lavana* clove 29,3.

laka (Skt. *lakṣa*, Hi. *lākh*) one hundred
 thousand, a lakh 93,8.
Lakṣaḍibinā 86,13 f.;
^om 86,14.
lakṣaṇa (Skt.) 2,1.
Lakṣimī = *Lakṣmī* 92,1;
^ona 98,11.
Lakṣmīsunaṇḍa
^onandāna (*ā* metri causa) 23,9.
*lakha*¹, *laṃkha* water 13,4; 26,1; 53 3 f.;
 60,7; 69,2; 74,1; 82,2; 87,11; 88,2;
 95,2; 96,13;
^om 60,8;
^ona 51,2; 83,28;
^osa 12,3.
*lakha*², *lakhā* betrothal-cake, cf. *lākhā-*
mahri 56,1; 88,4.
lakhabukhapati (cf. Hi. *lakhāpati*,
lakhabukha Ew.) a very rich man,
 a millionaire 63,6.
lakhalaṇḍe (from Skt. *rakṣ-*) to protect
 10,R.
lakhī whip 96,12.
Laganajātrā a part of the procession
 on wheels celebrated at Patan
^osa 11,9.
Lachimī (Skt. *Lakṣmī*) 27,R.
lajagāla (U. *rozgār*) occupation, busi-
 ness, work 87,1 f.
lajyā (Skt. *lajjā*) shame; shyness 65,2;
 84,20; 88,17; 88,19; 98,4;
^ona 74,1.
lana jacket, blouse 26,3; 32,2; 42,3;
 69,4; 87,18; 91,2;
^ocā 30,1; 39,2;
^oyā (here probably not gen., but dim.
 formed from the Hi. and Mai.
 pattern) 29,5; 49,4;
^oyāta 33,3.
lane to wait
laṃ (mod.) 37,1.
lapate (sc.; *la*, Tib. *lo.ma*; *pate* < Skt.
patra) leaf 93,10.
*lapu*¹ (upper) arm 55,R.
*lapu*² see *laṃpu*.
lami (*la + mi*) go-between, match-
 making woman 42,R; 90,3.
laya tāyake to make glad, to gladden
 97,6.

larabara khaṁ nonsense, babble 94,9.
Lalitapura
 °sa 8,5.
lavam (< *lavana*) clove-flower 56,3;
 67,4.
*lavāla*¹ (*la*² + *vāla*, Hi. *vālā*) passer-by,
 traveller 76,2.
*lavāla*² lovely 68,1.
lavo hlāya, *lava h*^o to hand over
l^o *hlāta* 84,45; 84,51;
l^o *hlānā* 87,2.
lasa see *rasa*.
lasika = *rasika*.
lasikara, *lasikala* see *rasikara*.
*lā*¹ question-marker 31,5; 35,2; 37,R
 ff.; 47,1; 47,3; 57,R ff.; 60,6;
 74,2; 82,4; 84,4; 88,5 f.; 88,16;
 88,18; 89,9; 90,2; 90,4; 91,3;
 91,6 f.; 92,5; 94,7.
*lā*² part. 34,1; 36,1; 65,1;
la ... *lā* either ... or 83,20.
*lā*³ class-marker for long and slightly
 hemispherical objects 35,2.
*lā*⁴ (Tib. *zla.ba*) month 87,1; 87,9.
lāke to cause to obtain; to obtain
lāka 68,3;
lākā 56,6;
lākā: (< *lākāva*) 34,1.
lākeyāta 86,16.
lākhā-mahri betrothal-cake; cf. *lakha*
 47,5.
lāchi road 42,2; 46,R ff.; 60,4.
lāja (Hi. *lāj*) shame, bashfulness,
 shyness
 °na 71,2.
lājakū (< *lājakula*, Skt. *rājakula*) royal
 palace
 °yā 87,16.
lājyā (the art of) weaving
lājyā thājyā weaving and similar
 crafts 40,1; *thājyā lājyā* id. 88,1;
 97,4.
lātaka, *rātaka* (caus. of *lāya*²) to cause
 to attain
lātakāo 88,12;
lātakāva 92,2; 92,5;
lātakā: (< *lātakāva*) 88,8;
lātaketa 20,4;
rātakiva 61,3.

lātālītā foolish person, dullard
 °panisena 54,2.
Lānithakum 95,18.
lābha (Skt.) 89,1.
lābhā leek 45,2.
*lāya*¹ to spread (the bed etc.)
lāyā 59,5; 98,6.
*lāya*² to obtain, to get into; to meet;
 to be caught; to catch; to be
 found; to be still time, to be no
 more time; to have (still, no more)
 time; not to be busy; to happen
 to be 3,1; 6,6; 14,4; 41,5; 58,5;
 58,8; 73,2; 76,R; 76,4; 83,26; 84,1;
 84,35; 86,19;
lāi 6,6; 75,3; 83,24; 86,2 f.; 86,16;
lāiva 42,3; 54,2;
lāka 21,6; 34,1; 35,6; (*lākā*) 44,1 f.;
 86,28;
lākacā 30,3;
lāta 9,4; 52,2; (*rāta*) 61,3; 63,6; 76,2;
 84,1; 84,26; 84,56; 86,28; 88,7;
 94,16;
lātana 44,1 f.;
lātale(na) 6,6; 48,3;
lānā 2,5; 44,R; 48,1; 53,4; 63,2; 85,4;
lānāo 84,39;
lānāna *l*^o (emphatic) 6,6;
lānāva, *rānāva* 61,3; 84,12; 84,47;
lānā: (< *lānāva*) 84,29;
lānyā (Bhatgaon dialect) 25,3;
lāyu 6,1; *lāyū* (metri causa) 23,8;
 58,7;
lāse 11,7;
lāhune 76,4;
lā: 56,2; 97,2;
lā:hma (< *lāvahma*, *lākahma*) 43,1;
 45,2;
lipā lāya to be late, *l*^o *lāta* 94,18.
lāya buya to shout, to produce a
 loud noise; to censure, to rebuke
l^o *buyā* 87,10;
l^o *buyā*: (< *l*^o *buyāva*) 78,4.
lāyakū (< *lāyakula*, Skt. *rājakula*) the
 royal palace
 °yā 94,18 f.
*lāyake*¹ (caus. of *lāya*²) to cause to ar-
 range, to cause to obtain; to cause
 to be caught, to cause to catch

lāyakā 1,1.
*lāyake*² (caus. of *lāya*¹) to cause to spread (the bed), to allow (the bed) to be spread
lākuse 59,5.
lālya svālya, *lāle svāle* at random, luxuriantly 41,3.
lālya svālya jāya, *lāle svāle j°* to grow big, to grow at random, to grow luxuriantly
l° s° jāo 40,3.
lāsa (Skt. *rāsa*) the Rāsa-dance 75,1.
lāsā bed; seat; blanket 15,1; 15,3; 16,2; 59,5; 62,4;
°sa 90,4.
lāhā (sc., *lā*, Tib. *lag*; *hā*, Hi. *hāth*) hand 31,4; 65,1; 98,2;
°sa 94,5.
lāhātī hand 44,3; 68,3;
°na 88,15;
°sa 32,3; 39,2; 84,4 f.; 84,25.
li kāya to take back, to get back 88,2.
li gane to stop, to hold back, to prevent 87,1 f.; 87,6;
li ganā 87,3;
li ganāva 87,1.
li choya to send back, to dismiss 94,12.
li thyaṇe to reach (back) 10,3.
li piya to wait; to postpone
li pināva 87,4.
li lāke to make ends meet, to have time 98,12.
li lātaka to keep pace (with somebody), to overtake (somebody)
li lātakāva 92,5.
li lāya to have time; not to be busy
li ma lāya to have no time; to be busy, *li ma lāka* 21,1; 48,3.
li sāya to do again and again, to do repeatedly; to pour from one vessel into another; to follow
li sāyāva repeatedly 100,3.
li svāya, *li soya* to look back 10,2;
li svase, *li sose* 87,8; 89,16.
like to side with
lika 15,R.
likosa, *likvasa* beneath
likvasa dene to sleep beneath one's husband, i.e., at his feet 59,5.

lita back 10,2; 56,1; 80,3.
litake to be accompanied
litakāva 84,10.
lithu second wife, younger wife 47,3; 59,4;
°yā 56,5.
lipatasa afterwards, later on 6,1; 54,2; 56,2; 69,2 f.; 83,24.
lipā behind 35,4;
lipā lāya to be late, *l° lāta* 94,18.
libila (*libi* + *la*) way back
°na 88,7.
limala reaction 25,2.
liya to dig (potatoes etc.)
lyūhma (mod.) 45,2.
liya to follow, to pursue
lināva 78,1;
linā: (< *lināva*) 45,3; 59,7.
lisala (*li* + *sala*) reply, answer 87,9.
lise behind, after 34,2.
lise vane to follow 86,17;
l° vaṃ (mod.) 97,2.
lise vaya to follow
lise vala 81,2; 86,4; 86,6 ff.; 90,2;
lise vava 6,3.
lihā(m) back 86,5.
lihā(m) jhāya to return, to go back, to come back
l° jhāsaṃ 94,12.
lihā(m) bijyāya (resp.) to return, to go back
l° bijyāta 95,9 ff.
lihā(m) vane to return, to go back 89,14;
l° vana 83,19.
lihā(m) vaya to return, to come back
li° vayā 52,3; 84,1; 86,18; 86,20; 93,4;
li° vala 84,58.
lu(ṃ) gold
°yā 2,1; 9,1; 16,1; *lūyā* (metri causa) 23,5; 29,5; 32,3; 39,2; 60,7; 95,6; 95,10 f.;
°yāgu 96,14.
lu mane, *lu maṇe* to remember 42,2;
lu maṃse (mod.) 55,3 f.; 86,18 f.;
lu maṇā 73,5;
lu mana 4,R;
lu manāva 50,3;

lu manī, lu manī 66,1; 73,4;
lu manīva 20,2.
lu manake to remember
lu manakayā 72,4.
luku(m) chiya to carry on one's back
l° chise 81,4; 96,3 f.
lukkā door 89,15; 99,2; 99,4;
lukkāsam 23,6.
lucā thief, deceiver 84,23;
°na 84,23; 84,26;
°yā 84,27;
°yāta 84,27.
luphiṇ hāya to stumble
l° hānā: (< l° hānāva) 35,6.
lubhītayā tāyo an ornament made of a
 golden plate; cf. *tāyo* 95,13.
Lumbinibana (Skt.) 1,R.
*luya*¹ to drag
lutu luyā 98,3;
lutu luse 96,4.
*luya*² to be found; to appear; to rise
 (sun, moon) 88,17; 88,19;
luyāva 84,48;
lula 42,5;
lulagu 28,2;
luvagu 27,9.
luyake to form, to shape, to produce
luyakā: (< luyakāva) 97,4.
lula ala yāya to come and go (regularly)
l° a° yānāo 76,2.
lulajhula sport, amorous game 71,1.
lusi nail 28,4; 57,2.
le see *re*.
lene, lyane to escape, to be saved; to
 remain, to be left
lena, lyana 59,8; 82,2; 82,4;
leni 4,3; 80,2;
lenio 73,3;
lenyā (Bhatgaon dialect) 25,1;
lyanagu 59,8.
lepana (Skt.) 40,6; 83,16.
laina radish 22,2.
lo(?) colour(?)
°yā 40,2.
lo: manake (< lola m°) to forget
lo: manke (mod.) 34,2.
lo: vane (< lora v°) to tempt, to entice
lo: vanāpugu 28,5.

lomhata stone
lomhate 35,6.
loka (Skt.) 1,5; 5,1; 6,4 f.; 10,3; 11,4;
 72,3; 79,4; 81,2; 92,3; 96,20;
°na 6,5 f.; 11,1; 11,7; 83,19; 92,1;
 100,3;
°pani 84,20;
°yā 10,4; 94,2;
°yāke 23,5;
°yāta 11,6;
°sena(m) 24,3; 91,1;
*loka paṃca** some people, eminent
 people, local headmen 47,5; 84,44;
 84,57; *l° paṃcayā* 84,22.
lokakataka (Skt. *loka* + Skt. *kaṭaka?*)
 people one does not know (well)
°na 65,1.
lokajana (Skt.) 6,R; 91,1.
Lokanātha (Skt. *loka* + Skt. *kaṭaka?*)
 people one does not know (well)
°na 65,1.
lokajana (Skt.) 6,R; 91,1.
Lokanātha (Skt. *loka* + Skt. *kaṭaka?*)
 people one does not know (well)
°na 65,1.
lokeśvara Lokanātha 10,R; 24,2.
lobha (Skt.) 2,5; 91,6; 91,8; 93,9;
 94,8;
°sa 25,1.
lobha kene "to show temptation", to
 be tempted
l° kenā 63,6.
loya to please
jī manasa ma lova it does not please
 me 91,6.
lyane see *lene*.
lyāyahma young man
°cāta 97,1 f.
lyāse young (only of females), young
 girl
°cā 30,3; 39,R; 39,3; 90,R; 97,1;
°ta 97,2;
°yā 29,1 ff.
lyūneṃ from behind 45,2.
lvāke (caus. of *lāya*²) to make (two
 things) meet
mikkā lvāka 43,3.
lvāya to quarrel, to fight 59,7; 99,4;

* For the periphrastic use of *paṃca* to
 indicate the plural in Av. see B. Saksena,
Evolution of Aradhi, Allahabad 1937,
 p. 119 f.

lvānā 47,3;
lvātu lvāya to quarrel continuously,
lv lvāna: (< *lv lvānāva*) 15,4;
lvāka-thāsa the place where (he)
 fought 21,4.
lhāta hand; cf. *lāhā*, *lāhāti* 17,2.
lhoya to pull out
la 17,3.
*va*¹ that; he, she, it; cf. *o*² 4,1; 8,4; 16,4;
 21,1 ff.; 27,1 ff.; 34,R; 41,R; 41,5;
 43,R ff.; 53,1; 53,3; 61,4; 62,1;
 62,3 f.; 63,2; 84,9; 92,10; 93,8;
 100,3;
vana vana he and some other
 (people) 84,32;
vayā 80,4;
vasa 2,2; 24,1 f.; 40,8; 41,1; 71,4; 84,23.
vasana 72,4;
vasayā 2,5; 4,3; 68,4; 84,1;
vasayāke 24,7;
vasasena(?) 40,1;
vahma (also used as correl. to
gohma, *grahma*) 2,2 f.; 11,9; 16,3;
 41,5; 58,1; 60,4; 68,4; 92,4; 100,5;
vahmana 84,31;
vahmasayā 17,4;
vahmasena 84,6.
*va*² (U.) and 17,2; 99,4.
va: cake 15,2.
vaie see *vane*.
vacu blue 17,1.
vacusvāna, °*svām* a flower 32,1; 67,1.
vane, *one*, *vaie* to go (often used as
 aux. vb. in compound verbs)
 6,3; 10,1; 23,2; 34,1; 35,1; 35,7;
 37,R; 39,R; 42,4 f.; 44,R ff.; 48,2;
 53,1; 54,1; 55,4; 56,1; 56,4; 59,5;
 59,8; 60,1; 60,4; 61,2; 62,1; 62,4;
 64,R; 64,8; 69,R; 74,R; 76,1;
 77,R ff.; 78,1; 80,1; 81,1; 82,R f.;
 84,36; 84,58; 86,2 f.; 86,5 ff.; 86,21;
 86,26 ff.; 87,13 f.; 87,16 f.; 88,1;
 88,8 f.; 88,11; 89,1; 89,14; 89,16;
 90,R; 90,2; 91,8; 92,4 f.; 93,3;
 93,10; 94,4; 94,6 f.; 94,10; 94,16 f.;
 95,5; 95,14; 95,18; 96,3; 96,9;
 96,18;
onagu 89,17;
onayā, *vanayā* 49,1;

onām 30,3;
oneguyā 88,9; 88,11;
vaṃ (mod.) 44,R; 57,1; 97,2; 97,7;
vaṃgu (mod.) 45,3; 61,2;
vaṃsām (mod.) 97,2;
vakosena 59,2;
vaṇeta (mod.) 97,1;
vana, *ona*, *vaṇa* 11,2; 19,3; 25,3; 34,1;
 41,3; 44,3 f.; 45,2 f.; 50,2; 50,4;
 55,R; 58,1; 73,3; 79,2; 82,5; 83,23;
 84,5; 84,10; 84,15; 84,18; 84,20 ff.;
 84,26 ff.; 84,31; 84,36 f.; 84,41;
 86,28; 87,9 f.; 87,17 f.; 88,2; 88,18;
 89,5 f.; 89,8 ff.; 91,1; 91,7; 92,6;
 93,1; 100,1;
vanasanām 56,4;
vanasā 92,9;
vanahma 60,7;
vanā, *onā* 3,1; 10,1; 12,3; 43,1; 43,3;
 60,2; 60,4; 60,6 f.; 86,1 f.; 86,17;
 86,19; 87,10 f.; 92,4; 93,2; 95,2;
vanāo, *onāo* 89,7; 89,17;
vanām 42,2;
vanāva, *vaṇāva* 11,4; 18,4; 68,R;
 80,3 f.; 84,5; 91,4;
vanā: (< *vanāva*), *onā*: (< *onāva*)
 63,4; 82,R; 84,30; 84,38 f.; 86,4 ff.;
 86,27; 87,13; 88,13; 89,2 ff.; 93,4;
 94,7; 96,5 ff.;
vanī, *onī* 4,2; 49,4; 83,13; 99,5;
vanegu 6,5; 64,10;
vaneyāta, *oneyāta* 20,5; 86,2 f.;
va:hma (< *vanahma*) 35,4; 39,R.
vandana (Skt.) 9,4.
vaya, *oya* to come (sometimes aux.
 vb. in compound verbs) 3,3;
 31,5; 37,R; 47,3; 55,3; 61,3; 71,3;
 74,2; 76,R; 86,5 ff.; 86,26; 86,28;
 87,5; 87,7; 92,5; 94,4; 94,7; 94,19;
 97,1;
oyāgu 89,9;
va (mod.) 94,9;
vaiva 6,2;
vagu, *ogu* 89,7;
vayā, *oyā* 8,1; 10,1; 18,5; 24,8; 31,4;
 35,4; 36,4; 49,1; 52,3; 59,6; 71,1;
 72,1; 74,1; 76,1; 83,10 f.; 84,1;
 84,15; 84,54; 85,3 f.; 87,1; 89,14;
 93,4;

- vayāo, oyāo* 83,21; 83,26; 88,12;
vayāva 75,3; 84,18;
vayā: (< *vayāva*) 14,3; 81,3; 84,24;
 84,38; 86,18 ff.; 99,4;
vayi, vāi, oyi 87,3; 89,6; 99,6;
yavu 84,45;
vala, ola 2,4; 11,1; 13,3; 13,5; 21,R;
 24,3; 33,1; 39,2; 41,2; 42,1; 55,3 f.;
 58,6; 60,4; 62,3; 64,2; 67,1; 82,1;
 83,1; 83,4 ff.; 83,25; 84,6; 84,8;
 84,18; 84,28; 84,31; 84,37; 84,46 ff.;
 86,18 f.; 87,16; 88,9; 88,13; 88,16;
 89,1; 90,2; 91,8; 92,3; 92,6; 94,18;
valagu 28,3; 82,4;
valapani 92,2;
valahma, olahma 55,1;
vava, oo 6,3; 84,29; 84,38; 84,40;
 88,15;
vase, ose 83,12; 84,28; 84,37; 84,40;
 89,4; 91,8;
va:gu (< *valagu*) 34,R; 34,3; 45,3;
va:le 92,7;
va:sā (< *valasā*) 35,1.
vale vale ever and anon 58,6.
vasa: (< *vasata*) cloth, garment 17,2;
 45,2; 86,23; 87,18; 96,11.
vasata, vo^o (Skt. *vastra*) garment 2,1;
 16,3; 17,1;
^o*na* 77,2.
vasapola he (resp.)
^o*yā* 6,4.
vasibaṅṅ puya to do the morning-
 sweeping; cf. *puya* and *osibaṅṅ*
 (= *vasi*^o)
^v^o *punā*: 57,1.
*vā*¹ rain, rain-shower 11,1; 11,4; 92,7;
 93,R; 94,1 ff.;
vā gāna hāyaka making rains pour
 down 92,3 (cf. *gā hāya*).
*vā*² (cf. Tib. **sva* > *so*) tooth 27,6;
vā huyaya to bite one's teeth to-
 gether, to gnash one's teeth
vā huyayāva 21,2.
vā pine see *vā piya*.
vā piya, vā pine to transplant the rice
 92,8; 93,4; 94,3 f.; 94,6; 94,10;
 94,19;
vā pita 94,7;
vā pinā 42,5; 93,3;
vā pila 90,2; 92,4; 93,3.
vāuṅ green 9,3; 91,5 f.
vāta tāya see *tāya*.
vātake (caus. of *vāya*) to cause to be
 abandoned, to be abandoned
vātakāva 58,1.
vāthāvāthā sane to move with pain,
 to roll in convulsions
^v^o *sana* 84,29; 84,39.
vāya to throw away, to abandon
vāi 61,1;
vānā 50,R; 59,2;
vānānaṇ 48,3;
vāyāva 61,2;
vāse 87,18.
vāyo come! come on! let us go! 30,R;
 55,3 f.; 84,32; 94,4; 95,17 f.
vāhā interj. 48,1 ff.
vāhāṇ khāya to open one's mouth
 wide
vāhāṇ vāhāṇ khāyāva 84,38.
śamkha (Skt.) 1,3; 7,3; 14,1; 95,9.
śatru (Skt.)
^o*yā* 78,1; 99,2.
śabada (Skt. *śabda*) sound; cf. *sabada*
^o*na* 66,1.
śaraṇa (Skt.) 1,6; 18,5; 19,4; 58,6;
 58,8; 66,3; 78,1; 78,6; 80,5;
^o*na* 59,8; 77,3.
śarada (Skt.) autumn 67,4.
śarama (Hi. *śarma*) shame; cf. *sarama*
^o*na* 47,1; 59,1.
śarīra (Skt.) 50,4; 63,4; 66,1; 73,3;
 80,R; 80,2; 83,28; 99,2;
^o*yā* 80,4; 90,5; 99,R;
^o*sa* 2,1; 17,1; 19,3; 20,6; 24,5; 51,2;
 59,1.
śarīradaleha (sc., Skt. *śa*^o + Skt. *daleha*)
 body 83,13.
śasī nom. sgl. of Skt. *śaśin*) 23,3.
śastra (Skt.) 84,36.
Śākyakula
^o*yā* 4,1.
śānta (Skt.) 83,25.
śāradacandra (Skt.) 5,5.
Śāradā 23,1; 23,8.
śālikā (Skt. *śārikā*) a stick-like device
 used in playing string-instru-
 ments 5,4.

śāstra (Skt.)

°m 23,7;

°yā 83,5.

śāstrabīdyā (Skt.) 23,1.

Śiba 87,20; 89,14.

Śibā 23,8.

śira, sira, śila (Skt. *śīras*, Hi. *sir*)
head

°sa 9,2 f.; 14,2; 16,1; 68,3;

°sam 79,1;

°sire 8,1; 23,3; 24,1; 47,1;

śire taya to honour, *s° tase* 47,1.

śila see *śira*.

śiśira (Skt.)

°yā 67,6.

śiṣya (Skt.) 5,1.

śītala (Skt.), *śi°* 51,2; 67,2; 88,16; 88,18.

Śītālā (Skt.) one of the three small-pox
goddesses 96,R; 96,13; 96,20.

śuddha (Skt.) 5,6.

śūli (Skt. °*la*) spike, spit 17,2.

Śeṣanāga

°yā 1,5.

śobhamāna (Skt.) 5,3.

śobhā (Skt.), *so°* 26,1; 49,3; 81,5; 88,20.

śobhāyamāna = *śobhamāna* 8,4.

śobhālāka (Skt. *śobhā* + *lāka*) beauti-
ful(ly) 90,1.

śyāma (Skt.) 5,11.

Śyāma 73,4.

śrāvaṇa (Skt.) 5,13.

śrāvaṇamāsa (Skt.) 67,3;

°sa 11,5.

śrī (Skt.) 1,R; 1,6; 7,1; 10,4; 11,R;
11,2; 11,9; 12,R; 13,4; 14,4; 18,1;
20,R; 24,9; 40,1; 40,8; 50,6; 52,7;
59,9; 61,R; 61,4; 69,5; 84,1; 89,18;
91,1; 94,20; 95,2; 95,4; 95,9 ff.;
96,19.

śvetayeta (Skt. *śveta*) white 5,11.

śvetatapakṣa (Skt. *śvetap°*) bright half
of a lunar month

°m 5,13.

śaci = *khaci*.

sa(ñ) hair 2,2; 17,4; 18,2; 29,2; 35,2.

Sañ Tibet 87,1; 87,4 f.

saṅke see *sanake*.

Sa(ñ)deśa Tibet 50,1; 63,1; 89,1;

°m 62,3;

°yā 87,2; 87,6.

saṅgrāma (Skt.) 83,20 f.;

°c 18,4.

saṅgha (Skt.) 13,2.

saṃcāla see *bicā*.

saṃsarga rane (Skt. *s°* + *v°*) to join
(somebody) 87, 13 f.; 87,17.

saṃsāra (Skt.) 15,R; 20,7; 91,8;

°rayā 3,2; 16,4; 50,6; 94,1; 100,2;

°rasa 4,1;

°re (loc.) 91,4.

saka = *sakala*

sakatāna and so on 86,24;

sakasīnaṃ 86,21; 87,15 ff.;

*pañca** *saka* all (other) people, the
public, *p° sakasena* 84,61.

sakala (Skt.) 40,6; 83,3 ff.; 83,14;
83,19;

°layāta 86,25;

°lasa 40,3;

°leṃ 84,61.

Sakodeśa, °*desa*, *Sakvadeśa*, °*desa* Sako
(Ne.) or Sām̐khu (Nep.) 89,3 f.;

°yā 95,7 f.

Sakomī, *Sakvami* a man from Sako
°yā 35,2.

Sakvadeśa, °*desa* see *Sakodeśa*, °*desa*.

sakhī (Skt.) a (female) friend or com-
panion 4,R; 40,R; 41,R; 65,2; 73,R;
75,R;

°gaṇa 84,10.

sagana, *saghana* (from Skt. *śakuna*)
a ceremony 89,7 f.;

sag(h)ana phaya to accept the
sagana, *s° phayāo* 89,1; *s° phase*
87,7.

saghana see *sagana*.

sacikā red and black threads wound
into the hair 32,5.

sajjanī (from Skt. *sajjana*) good lady,
good girl, beloved 29,1.

sati in: *sati khunu* next day, on the
next day 42,3.

satī (Skt.) self-cremation 89,5; 89,10 f.;

95,4 ff.

saturī (from Skt. *śatru*) enemy 17,3;

°yā 79,2.

* Cf. glossary, p. 318, note.

satte (Skt. *satye*) in truth, indeed 93,9.
satya (Skt.) 93,9 f.;
 °*naṃ* verily, really 56,1;
satya biya to promise, *s° bila* 84,14;
bhākhā satya taya to make promises,
bh° s° tase 84,58.
sadā(ṃ) (Skt. *sadā*) = *sadāna(ṃ)* 23,1;
 23,5; 38,2.
sudāna(ṃ) (Skt. *sadā + na*) always 5,12;
 16,1; 22,R; 40,8; 47,1; 90,5 f.
sanake, saṃke (mod.) (caus. of *sane*)
 to cause to move, to move (tr.)
saṃkā: (< *sanakāva*) 97,6;
mejāmāṃ saṃke to receive as a
 guest 95,8.
sanāna = *snāna* 88,2.
sane to move (itr.), to behave, to start
 (working, etc.) 71,1; 74,R f.; 93,2;
 °*na* 21,5; 84,29; 84,39;
 °*nāgu* 74,3;
 °*negu* 74,3.
santāpa (Skt.)
 °*na* 50,4.
santoṣa (Skt.) 83,13; 83,15; 88,15.
sande (mod.) < *sandeḥa* 93,9.
sandeḥa (Skt.) 72,3; 94,7.
sapnā (Hi. *sapnā*) dream 20,7;
 °*sa* 28,5; 36,2; 53,4; 64,6; 79,3;
 84,12.
sapa: (< *sapala*) hair-knot, tress of hair
 26,2; 32,1;
sapa:cā 30,1.
sapala, sapola hair-knot, tress of hair
 16,2; 28,1; 29,3; 33,2; 91,2; 98,9;
 °*sa* 39,1; 56,3; 69,4.
sapā ant 100,3.
sapola see *sapala*.
saphū (< *saphulī*) book 23,4.
abajaṃ-bhoja the meal served to bride
 and bridegroom at the marriage
 ceremony 88,12.
sabada (Skt. *śabda*) sound; cf. *śabada*.
 44,R; 83,14;
 °*na* 73,1.
sa-bvāñy exhibition(?) of the hair,
 display(?) of the hair 29,2.
sabhā (Skt.)
 °*sa* 84,5; 84,47; 84,49.
sama (Skt.) 51,1; 71,2; 71,4.

samaya (Skt.) 41,1; 52,3; 70,R;
 73,1;
 °*sa* 94,1.
samasta (Skt.) all 84,20; 94,2;
 °*na* 11,2.
samā: (< *samāla, samhāla*) make-up,
 toilette 57,2.
samācāra (Skt.) 89,9.
samāna (Skt.) 5,6; 9,1; 17,1; 20,1;
 66,3; 73,R; 84,8; 92,1; 99,1;
 °*ṃ* 23,3.
samāla see *samhāla*.
samīpa (Skt.)
 °*sa* 84,37.
samudara = *samudra* 4,4; 10,2; 95,1.
samudra (Skt.) 23,2; 67,3.
samela yāya (from Hi. *sammelan + y°*)
 to gather, to convene 86,25.
sampatti (Skt.) 6,3; 6,7; 11,7.
sambata (Skt. °*rat*) year 5,13; 11,8;
 91,10.
sambatasara (Skt. °*vatsara*) year 22,4.
sammukha (Skt.) 7,1.
samhā: (< *samhāla*) make-up, toilet
 94,5 f.; 97,1.
samhāla (Skt. *saṃhāra*), *samāla* make-
 up, toilet 29,2; 94,4 ff.;
 °*yā* 33,3;
 °*sa* 26,2.
*saya*¹ (Tib. *śes. pa*) to know
sa: (mod.) 97,6;
sayā 29,4; 49,3; 92,8;
sava 71,4; 75,1; 97,4;
savahma 39,R; 90,R;
sase 76,2;
da jio khe sayā the to the best of my
 knowledge and ability 94,4; *sayā*
the phakonam id. 94,5; 94,17;
sayā the id. 94,14.
*saya*² to grow
sayāva 31,2.
sayake (caus. of *saya*¹) to cause to
 know; to teach; to know; to learn
 40,1;
sayakā sayakam 88,1.
sarama = *śarama* shame 72,3;
 °*na* 65,R.
saramacā: (cf. *cāya*) feeling bashful
 39,3.

sarasa (Skt.) 72,4.
sarajasamaya (Skt.) 68,1.
Sarasvatī 1,1; 40,1; 88,1.
sarīla = *śarīra* 41,3.
*sala*¹ (Skt. *śata*) hundred 50,6; 94,20.
*sala*² horse 10,2; 21,5; 81,3; 82,2; 84,14;
84,18; 84,21; 84,28; 84,31; 84,41;
85,2;
°yā 84,14; 84,19; 84,24; 84,26; 84,30;
84,36;
°yāta 84,30; 84,36.
*sala*³ (Skt. *svara*) sound 34,1; 41,2.
salate (Skt. *svara* + *te*) to call, to
send for, to address
salatā 89,10;
salatāo 83,15;
salatāva 78,3; 84,10; 84,35; 84,41;
84,51.
salahna body of the horse, horse-back
°na 10,2; 84,24.
*salāma*¹, *sarāma* stylus 88,2 f.
*salāma*² (U. *salām*) salutation 84,34.
salhā-sāhuti (U. *salāh* + *s°*) (mutual)
understanding, discussion 86,1.
*sasi*¹ nit 98,8.
*sasi*² small 45,2.
saha (Skt.) together with 12,4.
saha yāya (Skt. *sah-* + *y°*) to bear,
to endure 42,2; 64,2; 65,1; 67,1;
67,5;
s° yānā 67,5;
s° yāye 40,5.
sahajana (from Skt. *sahaja*) easily
76,3.
sahabāsa (Skt.) 75,3.
sahara (Hi. *śahar*) town, city 73,3;
°yā 71,2;
°sa 99,4.
sahalape (from Skt. *sah-*) to bear, to
stand, to endure 67,2;
°pā 84,57.
sahasra (Skt.) 2,4; 59,9; 93,5 f.; 96,20.
sahāya (Skt.) 3,R; 19,5.
sahita (Skt.) with 7,2;
°m 95,7;
°na 1,5; 11,2; 11,8; 13,3; 81,1; 83,7;
84,56; 87,16.
sahī (Hi.) true, correct 87,10.
sahmā (< *samhāla*, Skt. *saṃhāra*) head

dress, dressing of the hair; cf.
samhāla, *saṃhā*: 90,1.
sahmā yāya to comb, to dress the hair
32,5.
sā cow 71,2; 73,2; 76,1.
sā: distaff
chasā: *kāpa*: a length of cloth 98,10.
Sāketa 83,1.
sākha sugar 86,24.
sāgara (Skt.) ocean; river 7,4; 72,2;
84,1.
sāchi (from Skt. *sākṣin*) witness 99,3.
sātha (Hi. *sāth*)
sātha yāya to accompany, *s° yāsya*
12,1.
sāthana (Hi. *sāṭan* < Engl. *satın*) a
kind of silken cloth, satin
°yā 32,2.
sādhana (Skt.) 11,2.
sāya to pour (especially from one
vessel into another); to draw
sāse 51,2.
sārā (Hi.) all, whole, entire 99,R.
sāri (Hi. *sārī*) 5,10.
*sāla*¹ (U. *sāl*) year 1,6; 100,6;
°yā 8,5.
*sāla*² = *sāra* 100,1 f.
sāle to pull, to draw, to drag
°lā 43,2; 65,1;
°lāva 71,1;
°le 74,1; 74,3;
sātu sālā 93,4; 93,6;
lakha sālē to draw water (from a
well) 88,2; *lakha sālā* 88,2.
sāhu (Hi.) creditor
°m 45,3.
sāheba-juju (Hi. *sāhab* + *j°*) Heir Ap-
parent
°m 95,19.
*si*¹ (Tib. *śin*) tree 40,5.
*si*² border; edge; outskirt
°sa 14,R.
siṃkhvā (Skt. *siṃha* + Ne. *khvāla*) lion-
face 34,R.
siṃghāla (Skt. *śṛṅgāra*, Hi. *siṃgār*)
make-up, decoration 88,3.
siṃca phāya to part the hair 32,5.
Siṃtali 45,2;
°cāyā 45,1.

ṣiṃpa see *ṣipa*(ñ).
ṣiṃha (Skt.) 21,5;
^oyā 12,1; 100,R.
Ṣiṃhala 10,1; 10,3.
ṣitikaṇa gratis, for nothing, cf. *ṣitina* 93,7.
ṣitina in vain, for nothing 50,4.
siddhayake (from Skt. *siddha*) to carry out, to accomplish 86,24.
siddhi (Skt.) 23,9; 61,R; 92,2.
siddhidā (Skt. ^oda) granting success 94,1.
siddhīphala (Skt.) 22,3.
*sine*¹ (Tib. *śi. ba*) to die, to be dying
sināo 88,17; 88,19.
*sine*² to put on (only used of skirts and similar articles of clothing)
sināva 44,4;
sinā: (< *sināva*) 87,18.
sineha (Skt. *sneha*) love
^ona 58,1; 58,4 f.; 63,3; 83,24;
^onaṃ 61,1; 61,2;
^onehe 72,3 f.
sindūrajātrā (Skt. **sindūray*^o) an elephant procession 84,42.
ṣipa(ñ), *ṣiṃpa*(ñ) (*ṣi*¹ + *pa*) funeral pyre
^osa 87,20; 95,21.
sipāhī (U.) soldier
^ona 96,2; 96,12.
sibā (Skt. *sevā*) 6,R; 6,4; 87,R.
sibe (Skt. *sarva*? *sarvasva*?) one's own property 87,2.
simā tree; cf. *ṣi*¹ 60,8; 67,6; 88,17; 100,5;
^ona 60,8;
^oyā 67,1; 80,4; 84,38; 88,9 f.; 88,19;
^osa 31,2; 84,38.
*ṣiya*¹ (Tib. *śes. pa*) to know, to get to know, to experience; cf. *saya*¹ 3,5; 46,1; 59,4; 64,5;
ṣi 83,21; 94,18;
ṣiiva 94,17;
ṣio 89,9;
ṣiyā 29,1; 42,4; 49,1; 49,4 f.; 61,1; 69,1; 82,3; 92,5; 93,5; 94,19;
ṣiyāo 73,4; 89,18;
ṣiyānaṃ 5,14;
ṣiyāyā 49,5;

ṣiyāva 6,5; 20,7; 63,7; 64,1;
ṣiyāhma 42,4; 63,2;
ṣiyu 94,11; 94,13;
ṣiva (= *sivagu*) 15,5;
ṣila (*ṣilaṃ*, metri causa) 23,5; 47,1;
ṣise 71,4; 84,57;
ṣyū (< *ṣiva*, < *ṣika*) 39,3; 98,1;
va yāya ma ṣiya, *o yāya ma ṣiya* not to know what to do, *va vāya ma ṣiyā* 20,6; *o yāya ma ṣiyāva* 84,43.
*ṣiya*² (Tib. *śi.ba*) to die; cf. *sine*¹ 3,1; 58,1; 84,45 ff.; 84,54; 87,13; 91,6; 95,22; 100,1;
ṣika dead 84,41;
ṣita 96,15;
ṣiyu 58,7;
ṣihma (mod.) dead 96,16.
ṣiyake (caus. of *ṣiya*¹) to cause to know, to inform 94,11.
ṣira = *śira*.
ṣilaṃ cālaṃ purification rites 92,11.
Ṣilu 86,2; 86,17.
Ṣilutīrtha 86,2; 86,14; 86,18.
ṣile (Tib. *bsil. ba*) to wash
ṣilā 28,4;
ṣilāo 83,28.
ṣihala (Skt. *śṛṅga*?) horn, flute(?) 73,2.
ṣihna: (< *ṣihnala*) beauty-mark on the forehead; vermilion (powder), *sindūra* 32,1; 32,4; 44,4; 69,4; 87,14;
^ocā 39,1;
^oyāta 33,3.
ṣihnajā beauty mark on the forehead 29,2; 29,4.
ṣihnājyā the work of rice-transplantation 11,5; 42,5; 49,1; 67,2; 69,R; 84,61; 90,2; 91,1; 91,9 92,2; 92,4; 92,10; 93,1; 94,20;
^oyā 30,3;
^osa 92,1.
ṣihnājyācīta mark on the forehead during the time of the rice-transplantation 90,1;
^ona 91,2.
ṣihnala (Skt. *śṛṅgāra*?) mark on the forehead 28,2; 33,2; 55,2; 97,1.

sihnāsa a flower 67,5.

sī class-marker

nasī 23,1.

sītala see *śītala*.

*su*¹ (Tib. *su*) inter. pron. who; indef. pron. whosoever 11,8; 21,5; 40,2; 59,2; 84,7;

°*m* (mod.) 38,1; 68,4;

°*nān* 45,3;

°*nāna*(*m*) 31,2; 52,3; 58,3; 58,6; 84,6; 84,31; 87,11; 89,12; 92,11; 99,5;

°*yāke* 58,6; 58,8; 60,6.

°*yāta* 20,3; 84,3;

svaita (< *suyāta*) 53,1.

*su*² cloud

°*na* 73,1.

suike (caus. of *suiya*, to attach [ear-rings]), to make somebody wear (ear-rings) 45,3.

suki a coin equivalent to a quarter of a rupee 33,3.

Suku

°*dāju* 45,3;

°*dājum* 45,2.

sukumḍararāju a flower 67,3.

sukha (Skt.) 49,5; 51,1; 58,5; 84,44; 84,59 f.; 85,6; 94,13; 94,16; 95,4;

°*na* happily 12,2; 58,2;

°*yā* 25,1; 73,3; 84,55.

Sukhābatī 6,4; 8,4; 77,3.

Sukhābatī-bhubana (Skt.)

°*yā* 8,4.

sukhī (nom. sgl. of Skt. °*in*) 2,3.

sukherana diversion, nicety 40,6.

Sugata 80,5.

sugati (Skt.) 58,7.

sugandha (Skt.) 31,3.

sucuke to hide

°*kala* 94,5.

sucupācu sweeping and similar household work 98,5.

sujāta (Skt.) of good quality, fine 5,10.

sutha morning

suthe 57,1; 61,1;

sutha hnāpām in the early morning 87,10; 88,13.

Sudarśanā 77,1.

Sudāma (Skt. °*n*)

°*yā* 15,R.

sudṛṣṭi (Skt.) 8,4;

°*na* 24,10.

suddhā(*m*) quite; also, even 97,3.

sundara, °*i* (Skt.) 2,R; 4,R; 5,2; 9,1; 14,1; 16,1; 29,R; 48,1; 75,1; 79,1;

84,6; 84,31;

sundaricā 30,3.

sundarasulakṣaṇasamṃyukta (Skt.) 8,4; 79,1.

supāca cloud; cf. *su*² 17,1.

supāy (< *supāca*) cloud 92,7.

supāla (bridal) palankeen

°*sa*(*m*) 86,15; 86,17.

subacana (Skt.) 48,4; 84,61; 93,11.

subarṇa (Skt.)

°*yā* 12,1; 60,7.

subastra (Skt.) beautiful garment

°*m* 5,10.

Subāhu 83,7.

subuddhi (Skt.) 99,2;

°*yā* 99,6.

sumaraṇa (Skt. *smaraṇa*) memory, remembering 84,9.

sumaraṇa yāya (Skt. *smaraṇa* + *y*°) to remember, to invoke

s° *yānā* 84,1.

sumarape, *sumalape* (from Skt. *smṛ-*, *smara*) to invoke, to pray (to) 92,3;

°*pā* 20,8; 24,7; 40,8; 50,4; 88,1; 91,1;

°*pu* 5,9.

sumalape see *sumarape*.

Sumeru

°*yā* 100,4.

suya to strike, to stab

suyā: (< *suyāva*) 84,51;

sula 84,29.

suraja (Hi. *suraj*, Skt. *sūrya*) sun 9,2; 96,15.

surapatī (Skt.) 26,3.

suru suru vane to go straight

s° *s*° *vana* 34,1.

Surendra 23,2.

surtā kāya (fr. Hi. *surtā*, anxiety, worry) to be worried, to worry 86,13; 86,23; 86,26.

sulakṣaṇa (Skt.) 5,5.

suli probably onomat. 18,4.

sulu puya to whistle

s° puyā 44,R.

sule to hide, to hide oneself

sulā 93,4.

Sulocanā 84,1; 84,3; 84,5 f.; 84,10;
84,15 ff.; 84,20; 84,26 ff.; 84,46 ff.;
84,54; 84,56.

susala 1. auspicious sound (Skt. *sus-*
vara); 2. the sound of the clouds
(Ne. *su* + Skt. *svara*) 73,1;

°na 40,4.

sūrya (Skt.) 88,9; 99,3;

°yā 5,3; 23,4.

sṛṣṭi (Skt.)

°yā 5,7.

Seṃgude (< *°deba*) the god of Seṃgu
(Svayambhūnāth)

°ke 43,1.

senake, *syanake* (caus. of *sene*²) to
destroy, to spoil 69,2 f.; 93,5;

senakā 59,8.

*sene*¹ to learn 88,1.

*sene*² to be damaged, to be spoilt, to be
destroyed

seni 33,2.

sebaka (Skt.) 18,1;

°na 76,4; 85,2.

sebā (Skt.) 43,2; 83,24; 89,17;

°na 9,4.

sebālope (from Skt. *sevā*) to serve,
to worship 15,5.

saina, *saine* (Skt. *sainya*; Hi. *sain*,
sainā) (a group of) soldiers 84,37;
84,41.

so part. 32,2 ff.

sokaṃ, *svakaṃ* simple, simply 15,3;
36,1.

soṇa bhina vane to go three times to
another husband, to consummate
three marriages

s° bh° vane 60,1.

sotake see *svatake*.

sobhā see *śobhā*.

somabāra (Hi. *somvār*) Monday 50,6;
94,20.

soya naguti (*na°* from Skt. *nakṣatra*) a
constellation consisting of three
stars 80,20.

stotra (Skt.) 5,6; 23,7 f.

strisukha (Skt.) 90,6.

snāna (Skt.) 44,R f.; 84,R.; 86,25.

syanake see *senake*.

syāka (from *syāya*) dead, killed 84,40.

syāya (cf. Tib. *gsod. pa*, perf. *bsad*) to
kill 3,2; 84,26; 84,36 f.;

syāihma 18,4;

syāo 84,51;

syāka 21,3;

syākaguli 84,42;

syānāva 84,30 f.;

syāta 18,4; 84,31.

syāsā (noun, from *syāya*) the person
or animal that is killed 16,3.

sva (Tib. *gsum*) three 39,3; 60,6; 89,16;
90,5; 91,7; 95,12; 97,1;

svagala 22,1;

svatā 14,1;

svahma 84,58 f.; 87,14; 88,20;

svahmana 13,2;

svahmahma 5,11;

sva cūkha three main things, three
people, *s° cūkhana* 87,14.

svakaṃ see *sokaṃ*.

svata the second floor

°yā 87,9.

svatake, *sotake* (caus. of *svaya*) to cause
to see, to cause to ascertain
svatakāo, *sotakāo* 88,8; 88,12.

svapurūṣa (Skt.) 48,3.

svaya, *soya* (Tib. *so*, look-out, guard)
to look 8,2; 24,10; 34,2; 37,1; 40,R;
44,1; 54,2; 59,4; 63,5; 65,R; 75,1;
83,5; 87,6; 88,17; 88,19; 89,10;
89,14 f.; 94,15; 97,2;

so (mod.) 45,2;

soi 75,2;

soya soya wherever we (you etc.)
look 94,2;

sosena 75,1;

sosoṇa soya 5,1;

sva 57,R;

svaihma 38,R;

svao 40,3;

svaka 83,12;

svata, *sota* 84,11; 84,30; 89,8;

svayā, *soyā* 11,8; 29,1; 34,2; 36,2;
36,3; 39,1; 42,3; 43,4; 65,2; 86,3 f.;

39,1; 42,3; 43,4; 65,2; 86,3 f.;

86,6 ff.; 86,15; 86,21; 87,4; 87,6;
87,8 f.; 88,10; 88,12 f.; 88,17;
88,19; 95,19;
svayāṁ, *soyāṁ* 89,5; 89,17;
svayāṁ 62,3; 86,22; 95,1;
svayāna 48,3;
svayāva, *soyāva* (sometimes used in
the sense of "towards"; cf. Ta.
pārṭtu, *nōkki*) 10,R f.; 11,4 f.;
72,1; 80,1; 84,21;
svayā: (< *svayāva*), *soyā*: (< *soyāva*)
12,3; 57,2; 60,1; 84,24; 99,1;
svayū 98,6;
svaye 19,1; 40,5; 40,7; 61,3; 84,4;
svaṭai, *sola* 30,3; 82,R f.; 88,16; 88,18;
89,4; 89,6; 97,1;
svale 40,3;
svāva, *sowa* 8,4; 11,8; 22,R; 24,4;
32,1; 34,2; 48,3; 52,5; 61,3; 65,R;
70,R; 81,2 ff.; 84,12; 87,16; 97,4;
98,13;
svāse, *sose*, *svasya* 20,5; 60,2; (*śvase*)
61,3; 84,1; 84,5 f.; 87,8; 88,10;
89,11; 89,16; 94,15; 100,5;
svāśva while looking 4,2;
svahūni, *svahune* 6,5; 91,8; 96,R;
svahmana 21,6;
sva: (< *svava*) 34,2;
khvāila svaya to take care, *kh° svayā*:
99,1.
svayambara (Skt.) 84,13; 84,17; 84,21;
84,44.
svayambhū (Skt.) 5,1; 5,14; 6,4; 12,1;
°yā 12,4.
svaraga (Skt. *svarga*) 6,5;
°yā 9,4.
svarājya (Skt.)
°yā 86,25.
svarāpa (Skt.) 8,3.
svargatbāsa (Skt.)
s° *juya* to die, s° *jula* 95,23.
svaṭa (iSkt. *svara*) sound, voice 40,4.
svaṭibākya (Skt.) 83,5.
svām < *svāma* flower 34,3; 67,1 ff.
svāke tto join, to make meet
svāka 68,3.
*svāna*¹ flower 9,2 f.; 23,3; 29,3; 31,1;
32,1; 41,2; 44,2; 44,4; 50,3; 52,1;
53,1; 54,1; 67,1 f.; 67,4; 68,2;

69,2; 75,3; 80,1; 81,5; 82,1;
83,22; 84,3 ff.; 85,1; 90,1; 90,4; 91,2;
91,10; 94,17 ff.; 96,14;
°cā 39,1;
°yā 31,3; 52,R; 68,3; 86,17;
°sa 52,4.
*svāna*² stairs 60,5.
svāna-vā a rain of flowers 1,4.
svāmī (nom. sgl. of Skt. °in) husband,
lord, 9,5; 41,5; 59,5; 59,9; 82,4;
84,56; 86,1; 86,15 ff.; 86,28 f.;
87,4 ff.; 96,18;
°yā 87,17; 95,2; 95,4; 95,12;
°yāke 87,17.
svāle, *svālya* see *lālya svālya*, *lāle svāle*.
haṁsa (Skt.) 12,2;
°yā 23,5.
hajūri (U. *huzūri*) presence (of the
king)
°sa 84,34.
hata (Skt. *haṭṭa*) bazaar
°na(?) 76,2(?).
hatha, *haṭha* (Hi. *haṭh*) obstinacy
°yā 20,7;
h° *yāya* to insist 71,3; 76,3.
hat(h)āsa (Skt. *hatāśa*) in a hurry,
in haste; impatient; hurriedly;
impatience 47,5; 50,1; 84,9; 87,7;
90,3;
°na, °m (mod.) 23,6; 71,1; 76,1;
84,29; 89,7.
hathi juya (Hi. *haṭhī* + j°) to be
obstinate, to insist 87,12;
h° *juyā*: (< h° *juyāva*) 86,14; 86,18;
86,20 ff.;
h° *jula* 87,15.
hathyā obstinacy; cf. *haṭha*
h° *biya* to insist 86,4 f.
hanā haya to send a message (by
weaving it into a flower, a flower
pattern etc.) 37,2.
*hane*¹ to make a wreath of flowers
53,1; 84,4;
haṁse 84,4;
hana 84,6;
hanā 84,3;
hanāva 84,4; 90,5.
*hane*² to keep, to maintain 91,4.
*hane*³ see *hone*.

ha:ne (<*knavane*) in front, before, forward 97,2.

haya interj.; cf. *hāya* 86,26.

haya to bring (often used as aux. vb. in compound verbs) 37,2;

hai 87,16;

haki 84,25; 84,45; 89,10;

hayā 35,1 ff.; 59,4; 88,4 f.; 98,12;

hayāva 11,3;

hayā: 12,2; 12,4;

hayu 97,7;

hala 10,2; 11,3; 20,1; 39,1; 47,2;

51,1 f.; 59,5; 60,6; 62,3; 64,6; 78,1;

78,5; 83,20; 84,42; 85,1 f.; 86,14 f.;

87,12; 88,6; 89,3; 89,12; 93,4;

94,2 f.; 94,10; 95,R; 95,6; 95,8;

95,10 f.; 96,12; 100,3;

halagu 77,R; 82,3;

hase 80,3;

ha:gu (<*halagu*) 56,6; 86,15;

duta haya to bring into (one's home), *d° hayayāta* 98,12.

haraṇa jūya (Skt. *haraṇa* + *j°*) to be robbed, to be abducted

h° jula 82,2.

haraṇa yāya (Skt. *h°* + *y°*) to rob, to elope with, to carry off; to remove 3,1;

h° yānā 84,14; 84,19.

haraṣa, °sa (Skt. *harṣa*)

°na 8,5; 11,6; 73,1; 80,1; 92,5; 93,2.

harasa see *haraṣa*.

Harī 58,R; 58,8; 64,R; 72,R; 89,14.

Haribīrasim̐ *Haribīrasim̐ha* 95,8.

hare yāya (from Hi. *harnā* + *y°*) to enrapture, to enchant

h° yāta 34,3.

harṣa (Skt.)

°na 64,3; 84,41;

harṣa kāya to be glad, *h° kāse* 84,16;

harṣa jūya to be glad, *h° jusc* 84,16;

rasa harṣa yāya to be glad, *r° h° yāse* 84,44.

hala leaf 2,2; 5,2; 10,R; 39,1; 67,6.

halaṇ gealaṇ a special type of textile 97,4.

halabīyā pertaining to Halab, from Halab 32,4; 38,R.

havāla (U. *havāl*) state, condition 96,R; 96,16.

hasta (Skt.)

°p 5,8.

hastī (nom. sg. of Skt. *hastin*) 83,19 f.

hā de interj. 88,1; 88,10; 88,12 ff.; 88,16 ff.; 93,R ff.

hāi interj. 34,1; 75,3.

hāka: (<*hākala*) length; having the length of 5,8; 60,6;

hāka:hmayā 91,7.

hākanam̐ again 18,1.

hāku black 26,3; 32,1; 44,4; 69,4; 87,18; 91,2.

hāmala sesamum 84,19.

*hāya*¹ to flow

hāka 92,2;

hāla 45,1; 67,3.

*hāya*² to distil

hāse 51,2.

hāya interj. 29,R; 35,1; 48,R; 62,R; 76,4; 79,2; 82,R; 84,3; 84,8; 86,1; 87,2 f.; 87,5 ff.; 87,10 f.; 87,13 f.; 89,9 ff.; 89,13 f.; 89,16; 90,2; 90,4; 94,4; 94,12; 94,16; 95,20.

hāyake (caus. of *hāya*¹) to cause to flow, to pour, to drop down

°kā 1,2; 67,6;

vā gāna hāyaka causing rain to pour down 92,3.

hāra (Skt.), *hāla*¹ necklace 8,3; 17,2.

*hāla*² (Hi. *hār*) bone

°yā 16,2.

*hālā yāya*¹ to exhaust 65,2.

*hālā yāya*² to sprinkle

h° yānā 83,28.

hāle to cry out, to shout; to call, to sing 18,1; 24,4;

hāla 68,1; 73,1; 81,5; 82,1; 94,4; 95,1; 100,2; 100,4;

hālā 41,2; 69,3;

hālāo 83,12; 83,14;

hāli 18,5.

hāsi khyālī (Sc., Hi. *hāṃsī* + *khyāl(i)*) laughter and jokes 88,3 ff.

hāhākāra (Skt.) 83,27.

hi blood 17,3; 21,4; 83,13.

Hijākhusi the river Bhadramatī 45,2 f.

hūta (Skt.) 25,2; 80,1; 80,3; 87,11.

hiti fountain, spout, tap 60,7.
hinu vein 83,12.
hine to wind, to bind (round), to gird round; cf. *hane*¹
hitu hinā 32,1;
hinā 30,2;
hineyāta 56,3.
hipa (*hi* + *pa*) "pyre of blood", cremation-ground
°yā 97,5.
Himāla Himālaya
°sa 86,17.
*hiya*¹ to wash (clothes)
hyūhma (mod.) 45,2.
*hiya*²
ma hiya not to be liked, not to be found pleasant,
ma hika 41,4.
hire see *hile*.
hile, hire, to roam about; to change; to change one's course
hitu hira 84,22;
hitu hira 20,6;
hila 40,3;
hilā 86,21 f.;
hilāo 83,22;
hilāva 80,3;
hilā: (< *hilāva*) 86,28;
cāka: *hila* to move round, to turn round; cf. *cākala*,
c° hilā 97,6.
hisā (noun, from *hine*) ribbon, girdle 16,2.
hisi grace
hisidu, hisidugu graceful 34,1; 34,3;
hisimadu naughty, unpleasant 74,1.
hisyāya to ridicule, to deride; to criticize, to comment; to flirt 89,18; 91,10; 94,14;
h° yāyu 94,4.
hina (Skt.) 20,6.
hirā (Skt.) 24,2; 36,3; 86,23; 87,12; 98,13.
hu go! come! 94,7.
hum part. 39,R; 90,R;.
humkāra (Skt.)
°na 83,14.
humni see *huni*.

huhhu some distance away, further away 94,12.
huku muku onomat. 97,4.
hukuma, hokuma (U. *hukm*) order 95,16; 96,1.
huni, humni go! come! 59,4; 59,7; 83,20; 84,53; 86,5; 88,16; 88,18; 88,20; 94,7; 94,17.
hunuhunu onomat.
*huya*¹ in:
pyākhane huya, pekhana huya to dance
pe° huyāva 84,40;
pyā° huihma 18,2;
pyā° huyā 39,R; 90,R.
*huya*² to be effaced, to become effaced; to wipe away, to efface
huyi 33,2;
huse 87,7.
huyake (caus. of *huya*¹) to cause to dance
huyakala 100,4;
pyākhana huyake, pekhana huyake to cause to dance, *pyā° huyakāva* 84,42.
huhukāra (Skt. *humhumkāra*) the sound *hu hu* 83,12.
hūri storm, hurricane
°sa 40,7.
he part. 25,R; 27,1 ff.; 38,1 f.; 43,R ff.; 45,3; 49,1; 49,5; 51,R; 56,R; 58,5; 61,4; 66,R; 71,R; 74,2; 78,R; 88,13; 96,14.
heke to court, to coax, to caress
hekā 32,2 ff.; 45,3.
hegu, heṃgu (mod.) = *he(ṃ)guli* 69,4.
heguli, heṃguli (Skt. *himgu*) vermilion (colour), red 21,3;
°yā 5,8.
heti friend
heti-pāsā sc. id., *heti-pāsāna* 89,12.
hemanta (Skt.) 67,5.
heya to be enticed, to be delighted
heva 75,1.
heyake (caus. of *heya*) to entice, to coax 75,1.
herā = *hirā* a diamond
°yā 100,5.
Helamgu

^o*yā* 95,R; 95,5.
helā (Hi.) disregard, carelessness, contempt 41,5; 59,7; 86,21.
hoṃ onomat. 97,4.
ho(m) ho(m) miṃke to make (somebody) sneeze
ho ho ^o*ka* 97,5.
hoṃ hoṃ puya to cough
h° h° pū (mod.) 97,5.
hokuma see *hukuma*.
hogaṃ leaky, having holes 97,5.
hone (caus. of *hone*) to unite 59,4;
honakala 42,5;
honaki 88,12;
honakiva 42,4; 50,2; 52,5.
*hone, hane*³ to become united; to be married; to unite 63,2; 63,4;
88,17; 88,19; 98,2;
honā 61,1; 63,1.
homa (Skt.) 83,5.
hoya, hvaya to blossom, to bloom
ho 23,3;
hoyā, hvayā 53,2; 67,1 f.; 67,5.
hoyāva 68,2;
hoyu 69,2;
hola 50,3;
holagu 31,1;
hova 41,3; 52,1; 70,1;
hose 9,2.
hole to scatter, to strew
holāva 11,5; 68,2.
Hnavamghāṭa 95,15.
*hnasa*¹ seven
hnasapi 94,4.
*hnasa*² (cf. Tib. *rna. ba*) ear
^o*sa* 14,2.
hnasakana mirror; cf. *hnāyakana* 94,15.
hnasasa (cf. Tib. *snar*) early, earlier 25,2.
hnām particle 11,R ff.; 33,2 f.; 35,6;
42,R ff.; 47,R ff.; 49,1; 49,3 f.;
50,2 ff.; 58,R ff.; 59,1 ff.; 61,1 ff.;
69,R ff.; 83,1 ff.; 84,R ff.; 87,R ff.;
88,2 ff.; 89,1 ff.; 90,1 ff.; 91,2;
91,4; 91,6 ff.; 92,1 ff.; 93,1 ff.;
94,1 ff.
hnāka stinging nettle

hnākaprācam with (a bundle of) stinging nettles 96,12.
hnātikā spot between the eyebrows
^o*sa* 32,1; 44,4; 69,4.
hnāpā(m) (*hnā*^o, Tib. *sña*) first; previously, earlier, ahead, in front 20,2; 22,3; 35,4; 86,28; 87,10.
hnāyakam (< ^o*kana*) mirror 32,4; 38,R; 57,2.
hnāyakana mirror; cf. *hnasakana* 94,5; 94,15.
hnāyapana, ^o*paṃ* (mod.) (cf. Tib. *rna.ba*, resp. *snyan*) ear 37,3; 46,2;
^o*naṃ* 97,5;
^o*nasa* 39,2.
hnāsa (Tib. *sna*) nose
^o*sa* 91,2.
hni (Tib. *ñi.ma*) day 99,4;
hničhi one day 88,7;
hninaṃ in the day-time, during the day 24,7; 50,4; 58,3; 64,1; 66,2; 74,3;
hninasa in the day-time 26,2;
hnine (mod.) in the day-time, during the day = *hninaṃ* 38,2;
hniyā hni(c)chi the whole day 64,6;
hnihnichiyā daily 14,1; 19,3; 20,6; 25,3; 41,3; 47,1; 84,3;
bāhni half the day 94,18.
hnitha(m) (*hni* + *tha*, “daily”) always 23,6;
hnithanaṃ 5,12.
hninaphala a fruit 31,2.
hnile to smile
hnīlaṃ (metri causa) 23,4;
hnīlāva 48,1; 74,3; 75,2; 94,5;
hnīlā: (< *hnīlāva*) 34,3;
hnīliḡu 34,2;
hnise 93,2 f;
hnīlā kena 50,5.
hnu day; cf. *hni* 20,2; 30,3; 51,3; 87,R;
^o*sa* 84,13;
hnuchi 40,6;
cyā hnu cyā hnu for quite a long time 87,R;
chahnuyā 54,1.
hnuya to tread upon, in:
tiṃ tiṃ hnuya to jump

t° t° hnuyā 18,2;
t° t° hmuse 83,8.
hnethu, *hnyathu* (as regards *hne-*, *hnya-*
 cf. Tib. *sña*) first wife 47,3;
°yā 58,7.
hnela (Tib. *ñal. ba*) sleep
°na 31,R; 31,1 ff.; 63,3; 66,1; 84,21;
°ṃ bvāya to fall asleep,
h° bvāyā 98,9.
hnyathu see *hnethu*.
hnyane to be covered
hnyam (mod.) in *hnyamcā* 39,2.
hnyavasa previously, before 25,1.
hnyā: vāya to come forward, to swell
hnyā: vala 67,3.
hnyāko as many times as you like,
 often 97,5.
hnyātake (caus. of *hnyāya*²) to cause to
 move, to pull (a carriage, etc.)
hnyātakala 81,3.
hnyāthe in whatever way, however
 44,1 f.
*hnyāya*¹ to wear
hnyānā 34,R.
*hnyāya*² to flow; to move
hnyāka 6,1; 52,3.
hnyone in front 98,9.
hma body (also used as class-marker
 for persons) 21,R; 93,6;
ohma 90,R;
hmasa 1,5; 10,2; 12,1; 24,2; 41,4;
 77,2; 83,12; 84,14; 84,24; 84,26;
 84,30; 84,36; 86,27;
hme 23,5;
khvālakma 88,12;
nāhma 99,3;
conahma 94,18;
chahma 84,56; 86,25; 96,4;
jāyakihma 96,13;
jhihma 99,1;
dhāihma 38,2;
nihma 84,12; 84,44; 84,56; 86,2;
 86,17; 86,28; 88,19; 94,16; 97,4;
 99,1 ff.; 100,2; 100,4;
nihmaṃ 94,13;
nihmasayā 89,7;
nihmasena 84,19;
bāhma 96,17;
bihma (mod.) 96,13;

yanakihma 96,13;
svahma 84,58 f.; 87,14; 88,20;
hākahmayā 91,7.
hma siya to get acquainted (with a
 person) 46,1.
hmaga dream
°se 38,2.
hmati hmati everybody; each sepa-
 rately 11,5; 84,50.
hmane to dream
hmanī 38,2.
*hmaya*¹
hāhākāra hmaya to produce the
 sound
hāhā, h° hmala 83,27.
*hmaya*² to collect, to restrain; to
 long(?)
hmayāo 73,2.
hmasakhā peacock 73,1.
hmāsuke to make white or yellow, to
 whiten
°suketa 97,1.
hmiga yesterday, last night 49,5;
°yā 82,3;
°yāgu 36,2.
hmicā pocket, bag 31,4;
°sa 32,4; 94,15.
hmite to play, to amuse oneself 84,10;
 86,23;
°tala 64,1;
°tāva 80,1;
phāgu hmite to play Holī, *ph°*
hmitāva 68,R;
raṃga hmite to play Holī 67,6.
hmuti (Skt. *muṣṭi*?) a handful
°ṃ 93,3.
hmutu mouth 15,2;
hmutusa (*hmutūsam*, metri causa)
 23,5; 84,29.
hmutusi lip
°sa 26,1; 69,4.
hmyāca daughter 97,4.
hmyāya daughter 55,2; 84,43;
°cā 55,3 f.
hmyāyamacā “daughter-child”,
 daughter 35,2; 55,1; 59,2; 59,4;
 59,7.
hyāu(ñ) red 5,11; 39,1; 45,2;
hyāuṃgu 55,2;

- hyāumcā* 39,1.
hyāuke to make red
 °*ka* 60,5.
hyāumka black 69,4.
hyūhma see *hiya*¹.
hlāke (caus. of *hlāya*¹) to make
 (somebody) say, to allow (some-
 one) to propose (marriage) 47,2;
hlāka 60,3;
hlākavahma go-between 56,6;
hlākāva 47,5;
hlāko (= *hlāka*) 84,15.
*hlāya*¹ to speak; to describe; to ask
 (for the hand of a girl) in marriage
 3,3; 5,6; 7,4; 20,3; 32,R; 41,4 f.;
 47,4; 50,5; 51,R; 60,3; 60,6; 68,1;
 68,4; 70,3; 76,1; 86,24; 90,4; 91,6;
 93,10;
hlāka 73,5; 85,6;
hlākahma 1,6; 4,4; 11,9; 19,5; 29,6;
 41,5; 73,5; 77,3; 78,6; 82,5; 89,18;
hlākahmana 10,4;
hlākahmayā 3,5; 13,6; 14,3; 16,4;
 20,8; 24,10; 52,7; 59,9; 79,4; 80,5;
 84,61; 90,6; 93,11; 99,6;
hlākva 100,6;
hlāta 84,7; 88,15;
hlāna 76,4;
hlānā 84,2; 84,50; 84,55; 84,59; 91,7;
 98,13;
hlānāo 89,2; 89,6;
hlānāgu 88,5 ff.;
hlānāva 94,9;
hlānyā (Bhatgaon dialect) 25,4;;
hlāla 22,4;
hlāva 26,1 f.;
hlāse 84,15; 84,58; 93,4; 93,11;
bhākhā hlāya (= *kham hlāya*) to talk,
 to converse, *bh° hlānā* 84,2.
*hlāya*² to hand over
 hlānā 90,6.
hlāya see also *tavo hlāya* and *ttvāka*
 hlāya.
hluya to grind (rice etc.)
 hlula 36,1.
hluya see also *mola hluya*.

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